

A FORECAST OF CHRISTMAS PROGRAMMES



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 13. No. 164. [Registered at the G.P.O. as a Newspaper.]

NOVEMBER 19, 1926.

Every Friday. Two Pence.

The Problem of the Thunderstorm.

By Dr. G. C. SIMPSON, C.B., F.R.S.

IN the brief space at my disposal I am going to try to explain how the great electrical forces involved in a thunderstorm come into action. As this is a large and somewhat complicated subject, I must not waste time on a general description of a thunderstorm, but will start straight away by describing the problem which has to be solved.

If you watch a thunderstorm at a distance, you will see that the lightning discharges appear to start mainly from a small region of the cloud. Some of the flashes pass from this region to the earth, but a large number pass into the cloud itself, and a few leave the cloud and seem to die out in much-branched discharges in the clear, surrounding air. Now those who know anything about electricity will realize that before a lightning discharge from a cloud can take place, that cloud must obtain a very large charge of electricity.

Ever since Benjamin Franklin, in 1752, proved the electrical nature of lightning, many attempts have been made to explain the origin of the electricity in a thunderstorm. Some investigators said that the electrification is due to the friction between different masses of air, others that it is due to the freezing of raindrops when hail is formed, and others that it is due to the action of sunlight on ice particles high up in the atmosphere. But against all these explanations, fatal objections were raised.

In 1909, I began an investigation of the problem, my endeavour being to reproduce in the laboratory all the natural processes which occur in a thunderstorm, and to see if any of them were accompanied by

the most delicate electrical instruments, but could detect no electrification, either when the water changed into ice, or when the ice changed into water.

The next experiment to be made was to see if the breaking of raindrops was accompanied by electrification, for we know, as I shall explain later, that large raindrops are frequently broken up into small drops during a thunderstorm. To do this, I arranged a piece of apparatus from which drops of water fell at a rate of about two a second, so that they could be counted as they fell. About two feet below the tube from which the drops were falling and right under it I fixed up a glass nozzle through which a strong jet of air could be directed upwards. When the jet of air was fixed in position, each drop fell on to it and was immediately split up into a number of small drops which fell into a tray set to catch them. I then tested the drops for electricity before and after they had been broken up on the air jet. There was no mistake about the result. When the drops were not broken on the jet, they were entirely un electrified; but after breaking on the jet, the water which was caught in the tray was highly electrified.

This was a very encouraging result; but many more experiments had to be made before I could be sure that drops of rain falling through the air could become electrified in this way. Other observers have

(Continued overleaf.)

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Photo by Prof. Walter Rindow

A THUNDERSTORM IN BAGDAD.

Recently Dr. Simpson, the Director of the Meteorological Office, gave a broadcast talk in the London Studio on Thunderstorms, a subject which he has studied for many years. In response to numerous requests we are glad to publish in these pages Dr. Simpson's remarkable and lucid explanation of this fascinating problem.

electrical effects. I caused friction between dry and damp air, between hot and cold air, between clear air and cloudy air; but I could get no electrification.

I then froze drops of water attached to

The Problem of the Thunderstorm.

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however, repeated the experiments, and now we know that when drops of pure water are broken up in the air they become charged with positive electricity, the corresponding negative electricity being given to the surrounding air. It is legitimate to argue from this that when raindrops are broken up, not only do they become charged with positive electricity, but the air itself becomes charged with negative electricity.

This, however, did not solve the thunderstorm problem, for we get a great deal of rain, sometimes lasting for days together, without any thunder and lightning. There must, therefore, be some other factor which will determine whether a rainstorm will or will not develop into a thunderstorm. What is this factor? To answer this question, I must introduce quite a different aspect of a thunderstorm, for we must now leave the question of electricity and examine why it is that rain always falls in drops, what is the size of these drops, and how fast they fall.

If a drop of water, say a raindrop, starts to fall from a great height, it falls at first slowly, but gradually gets up speed. On the other hand, the faster it falls the greater is the resistance of the air, until finally the resistance becomes so great that the drop cannot fall any faster, but continues for the rest of its fall to move at the same speed. Every drop after it has fallen for quite a short distance continues to fall at a constant speed which we call the 'end velocity.'

The end velocity, then, is the fastest rate at which a drop can fall through still air. The end velocity depends on the size of the drop, the larger the drop the faster it falls; but every drop has an end velocity according to its size, which it cannot exceed.

It is easy to calculate the end velocity for different sizes of drops, and measurements show that the calculations are correct. If the drop is very small, so small that you can hardly see it, say the small drops of which a cloud is formed, its end velocity is very small, only a few feet a minute. That is why clouds appear to float, because the drops of which they are formed fall so slowly that you cannot detect the motion. When, however, the cloud particles join together to make small raindrops, these fall more rapidly; for example, fine raindrops of the drizzle type fall at about three feet a second. Larger raindrops fall more rapidly until we come to drops of about a quarter of an inch in diameter which fall at about 24 feet a second.

Now here comes a most important and interesting observation. There are no raindrops larger than a quarter of an inch in diameter. This has been proved by observation of the size of actual raindrops and by careful experiments in the laboratory. If we make a drop of water larger than a quarter of an inch in diameter and let it fall, it almost immediately breaks up into smaller drops.

From this follows the important fact that so long as a raindrop is smaller than a quarter of an inch in diameter it can fall unbroken through the air, but if it grows larger, it at once breaks up into a number

of smaller drops. Do you see the important consequence of this? No raindrop can fall more rapidly than twenty-four feet a second, for this is the end velocity of the largest drop which can exist unbroken when falling through the air.

So far, we have only considered raindrops falling through still air, but the air is not still in a thunderstorm, it often has an upward velocity and in places a very large upward velocity. What happens to a raindrop which meets an upward current of air? The current of air tries to blow the drop upwards, and if it is moving upwards more rapidly than the rate at which the drop can fall downwards, it will succeed



HOW A THUNDERCLOUD IS MADE.

The diagram below illustrates Dr. Simpson's article and shows how the ascending air currents carrying up moisture build up great storm clouds like the one above (from a photograph by Mr. G. Clarke, of Aberdeen).

Let us think of a drop of the maximum size which, as I have said, falls through still air at twenty-four feet a second. If the drop meets a current of air moving upwards with a velocity of twenty-four feet a second the drop will neither rise nor fall, it will stop just where it is. If the current of air is moving upwards faster than twenty-four feet a second, the drop will not fall at all but will actually be carried upwards. If I have been able to explain this clearly, it will be seen that an upward velocity of twenty-four feet a second is a critical velocity in the atmosphere, for no rain whatever can fall through it.

Before going further, let me just sum up what I have said so far.

First.—A raindrop cannot be larger than a quarter of an inch in diameter.

Secondly.—The largest raindrops cannot fall faster than twenty-four feet a second; smaller drops fall more slowly.

(Continued at foot of next column.)

A Night Call.

NEITHER Dorothy nor I felt inclined to listen any more that night. We were both absolutely fagged out. Dorothy's young nephew, however, wanted to stay up and hear some more of the programme, but I didn't care very much for the idea of leaving my fine new ten-guinea set to his tender mercies, so we packed him off to bed, and then we prepared to receive Slumberland.

I had just got tamed-in on the Dreamland wavelength, when Dorothy's elbow made a short-circuit, and jolted me in the ribs.

'Hark! What's that?' she whispered.

'Thomasina Felton, giving a Moonlight Sonata,' I murmured, drowsily, and punched the pillow again.

'D-don't be absurd,' muttered Dorothy, now thoroughly awake and startled. 'It's burglars. I can hear someone downstairs. Listen!'

I listened. There certainly seemed a dull sort of murmuring, but—

'There you are,' whispered Dorothy, 'there is someone. You'd better go and investigate.' I do hate the way some women will risk valuable lives for the sake of morbid curiosity.

However, I had to do something, so I groped for some slippers and a coat, grasped a poker and an electric torch. Then I quietly opened the bedroom door and stood on the landing.

There really was someone downstairs. I could hear muttered voices plainly. My teeth began unaccountably to chatter. What if the burglars had a revolver? And a knife? Visions of all the most horrible burglaries I had ever read about rose to my mind. I pictured myself prone on the floor, and poor Dorothy in black—which doesn't suit her a bit—a widow. I shivered again. I couldn't bear the thought of Dorothy alone in the world.

Gingerly I trod down the stairs. Only the scorn of Dorothy kept me going; I couldn't go back and say I was afraid. The voices still floated up to me; deep, guttural voices. My hand clasped tighter round the poker. I felt afraid even to breathe as I trod the last few stairs.

I hesitated at the door, trying to formulate some plan. The telephone was in the room where the voices were coming from. Should I try to get in unobserved, and telephone for help, or—?

A gruff voice came filtering through the door, and I distinctly heard the words, 'What are you going to do with the body, Jeff?'

Heavens! A body! A murder in my house! The poker fell from my nerveless hand to the hall mat. 'Come another voice—' As I leave it right here, bo', it'll—'

Then came a strange, unaccountable silence, and presently I heard a thin treble voice muttering to itself, 'What a wrong now, I wonder!'

I picked up the poker again, my lips compressed. I swung open the door. Perched in front of my ten-guinea set was Dorothy's young nephew, swathed in a warm and woolly dressing-gown, and trying to 'get' the 'crook play' broadcast from London!

LESLIE T. BARNARD.

Thirdly.—If the air is moving upwards at a greater rate than twenty-four feet a second it carries all the rain up with it, and no rain can fall.

Fourthly.—Whenever a raindrop breaks in the air, it becomes charged with positive electricity, while the air receives the corresponding negative charge.

In next week's issue of *The Radio Times* I will give a brief account of the mechanism of a thunderstorm.

London and Daventry News and Notes.

PLANS are in hand to make the programmes during Christmas week and that following not only specially attractive, as is fitting to the great festive season, but also worthy of the closing days of the B.B.C. before it is taken over in the New Year by the Corporation which is to succeed it. At the moment, only a few brief details can be published, but among the programmes so far arranged is a performance of Humperdinck's opera, *Hansel and Gretel*, which will be given on Tuesday, December 21, and there is to be a pantomime on Boxing Day, Monday, December 27. Bach's *Christmas Oratorio* will be included in the programmes on Sunday, December 26. The transmission on New Year's Eve—the last to be arranged by the British Broadcasting Company—will take the form of a special programme reminiscent of the many and varied phases of broadcasting throughout the four years in which it has swept through the country to become one of the nation's most popular and most powerful institutions. Further details of these and other programmes in the last fortnight of 1926 will be given in due course.

Paddy the Next Best Thing, the well-known Irish comedy, of which over 800 performances were given at the Savoy Theatre, London, is to be performed in the London studio on Tuesday, December 14. Miss Peggy O'Neill, the original Paddy, taking the same part.

Arrangements have been made to broadcast a special musical service when Brahms' *Requiem* will be sung by a united choir from Canterbury Cathedral on Thursday, December 16. The transmission will begin at 5.30 and continue for over an hour and a half. Inspired primarily by the death of the composer's mother in 1865, the *Requiem* consisted originally of only the first three numbers. In that form it was given in Vienna in 1867, the next three numbers being added for a performance in 1888 in Bremen Cathedral. One other number—the one with the soprano solo "*Ich hab' nun Trost, ruhe!*" added after that, brought the work to its present form. The words were selected by Brahms himself from the German version of the Scriptures, closely akin in its simple dignity to the nobility of our own Authorized Version, and he called the work "*A German Requiem*," thus distinguishing it from the more elaborate Latin Requiem of the Roman Catholic Church. It is its simple humanity by which it makes its impressive effect; there is nothing in it either of conventional dogma or of the devotional mysticism which can be heard in many of the great Bach's sacred works. But in the richness of its part writing, as well as in its strength and lightness, it is a worthy successor to these.

It has become customary to broadcast end-of-term concerts, and in order to make these as representative as possible, a number has already been relayed from both public and elementary schools. It has been arranged that part of such a concert shall be taken from Eton, between 8.45 and 9.30 p.m. on Wednesday, December 8. Details of the programme will be given in our next issue.

Forthcoming variety programmes:—

Wednesday, December 1—Folgate King's Revels of 1926, a concert party which includes the following artists: Elaine Mayfair, Henry Hearty, Bromley Carter, Charles Balme, Anna Clive, Gladys Holliday and Folgate King.
Thursday, December 2—Holt's Saxophone Octet, newcomers to radio. Doris Ashton in light numbers.
Tuesday, December 7—Marie Dainton, the well-known musical-hall star.

A novel broadcast under the title of "*Glimpses of the East*," has been arranged for Monday, December 6, when Major Cooper Hunt, who has spent some part of his life in China and Japan, will assist in the presentation by sound effects of some realistic pictures of the Orient. Among other things, listeners will hear the sounds of a gong in a Chinese temple, the drum of the watchman on the wall, and music as it is played in Chinese restaurants and the floating palaces on the river. The instruments which will be used were brought back by Major Cooper Hunt.

The London Radio Dance Band is to provide the music at the opening night of the Olympia Dance Hall, Kensington, on Tuesday, November 30. Part of their programme between 10.30 and midnight will be broadcast.



Captain IAN FRASER, M.P.

who has arranged the St. Cecilia's Day programme on Monday, November 22, is Chairman of St. Dunstan's, and was a member of the recent Committee on Broadcasting.

The third of the International Chamber Concerts which is being given in the Grottrian Hall on Tuesday, December 7, will be devoted to representative modern German music. It will include, first and foremost, a work by Max Reger, who is 'the father of the modern' in Germany. In addition, quartets by Jarmach (his Op. 16) and Paul Hindemith (Op. 22) will be played. These works will be performed by the Amar Quartet, which was founded in 1922. The primary occasion for its founding was the series of chamber music festivals in Donaueschingen, and the Quartet is probably more widely known in other countries than any other similar organization by its work on behalf of modern music. On the other hand, almost all the quartets in classical and romantic literature have been performed by the Quartet in one place or another with the intention of affording these works a hearing 'free of any influence through the individualistic "tradition" of the last century.' In the four years since its formation, the Quartet has given about 450 concerts in Germany, Holland, Denmark, Austria, Czechoslovakia, Yugoslavia, Italy and Switzerland. Two of its members are the brothers Paul and Rudolph Hindemith, Paul is the composer of whom we are at present hearing so much. He is one of the freshest and most earnest of young German musicians, and he has published many chamber and symphonic works and three one-act operas.

Chief Obah Mbeweh and his Yoruba tribe of African natives are to visit the London studio on Wednesday, December 8, to give a programme which will be quite new in the annals of broadcasting. There will be a call to morning prayer, a march of the tribe to battle and their return from victory; after which, the chief himself will send to listeners a message in his own tongue which will be explained subsequently by one of the tribe who has acquired the speaking of English. Beating tom-tom is something which comparatively few people in this country have heard and should certainly prove interesting, if it has no other merits, though Chief Obah Mbeweh will demonstrate its use as the natives' "wireless."

A broadcast version of the successful musical comedy, *My Lady Frayle*, will form the principal part of the evening programme on Saturday, December 18. The book is by Arthur Wimperis and Max Pemberton, the lyrics by Arthur Wimperis, and the music by Herman Finck and Howard Talbot. Miss Irene Brown will take the part of "Lady Frayle," as she did when the piece was performed at the Shaftesbury Theatre, London, in 1916.

At the studio service on Sunday, November 28, the address will be given by the Rev. W. H. Elliott, Six Preacher, Canterbury Cathedral. The Week's Good Cause on that day is on behalf of the Victoria Hospital for Children, and the appeal will be made by Mr. Owen Nares, the well-known actor. The appeal from Daventry on the same day will be on behalf of the British Sailors' Society in connection with their annual dinner, over which H.R.H. Prince Arthur of Connaught is presiding.

A new series of lunch-hour organ recitals from Southwark Cathedral will begin in December, and be given fortnightly over an extended period. These recitals will be interspersed by either vocal or violin music.

Some people, subjects, and dates for those who like talks:—

Monday, November 29.—Mr. A. W. P. Gayford: Secondary Schools talk: Makers of Modern Europe (Gambetta).
The Rt. Hon. Lord Asquith, K.C.B., under the auspices of the Institute of Patentees: Quaintness of Inventions.
Tuesday, November 30.—Miss Naomi Jacob, now playing in *The Ringer* at Wyndham's Theatre: A short talk on Some Recollections of Celebrities.
Wednesday, December 1.—Lt.-Col. W. E. Drury: In the Whispering Gallery of St. Paul's—in which he will describe some of the mighty doings the Cathedral has witnessed since Wren watched his masterpiece rising on Ludgate Hill.
Professor George Gordon, Merton Professor of English Literature at Oxford University: Roswell's Life of Johnson.
Thursday, December 2.—Mr. C. Lewis Hunt's fourth talk of his series—Six Great Artists and What They Stand For (Holbein).
Mr. Elliot O'Donnell: Old London Inns.
The Rt. Hon. J. Ramsay MacDonald: Days and Nights in the Sahara.
Friday, December 3.—Mr. J. W. Robertson Scott: Some of the Best Things in the Month's Reviews.
Sir Edmund Gosse, C.B.: Robert Louis Stevenson, the anniversary of whose death occurs to-day.
Saturday, December 4.—Mr. Oliver Baldwin, reading one of his own short stories. (S.B. from Birmingham.)
Major Leonard B. Townhill: Rugger Talk on the Varsity Match.

News From the Provinces.

BOURNEMOUTH.

THE Portsmouth North End Choral Society's production of *Carmina* at the Town Hall, Portsmouth, on Wednesday, December 1, is to be broadcast. This event will naturally be of particular interest to listeners in the Portsmouth district, but the production is also notable for the fact that this will be the first broadcast performance of the new concert version of Bizet's opera which has been issued by Messrs. Novello and Co., Ltd. The selection and adaptation for this have been made by Dr. W. McNaught, and the translation is by Miss Lucia Young. The soloists will be Miss Elizabeth Mellor (soprano), Miss Enid Cruikshank (contralto), Mr. Frederick Singer (tenor), and Mr. Topham Green (bass). The orchestra of forty players will have Mr. Ernest Birch as honorary conductor, and the Portsmouth North End Choral Society will be able to produce a chorus of 140 singers.

Liza Lehmann's Song Cycle, *In a Persian Garden*, with its verses from Fitzgerald's great translation of the Rubaiyat of Omar Khayyam, will be performed during the afternoon concert on Sunday, November 28. Another piece descriptive of the East will be Amy Woodforde-Finden's *Orchestral Suite, A Loper in Damascus*. The remainder of the programme will consist of modern English songs and orchestral selections.

Two duologues, in which Miss Enid Shaw and Mr. Dick Poett will take part, will form a portion of the evening programme on Tuesday, November 30. The first of these, *Dick's Sister*, is by Mr. Norman McKinnell, while the second, *A Perfect Pair*, is by Miss Vera Rieinger.

After London, Bath must have been easily the most interesting town in eighteenth-century England. Even as early as 1608 Pepys speaks of the city as being 'in every respect another London,' and, in the succeeding century, Bath became more and more brilliant until it attained its apotheosis under the golden reign of Beau Nash. Generation after generation of statesmen and men of letters eased their gout by taking the waters; generation after generation of charming young ladies, accompanied by match-making mammae, and eligible young gentlemen, amused themselves at the Assembly Room Balls. Hence, Mr. Rielon Bennett's series on 'Beaux and Belles at Bath,' which opens on Friday afternoon, December 3, should give a most entertaining account of the life of the period.

PLYMOUTH.

A PERFORMANCE of Russian pianoforte music will be given by Miss Muriel Harris on Wednesday, December 1. Miss Harris won the Bethel Cup three years in succession for pianoforte playing of Russian music, and is now the possessor of this much-sought-after prize.

By arrangement with the Plymouth Corporation, an entertainment will be relayed from the Guildhall at 7.30 p.m. on Saturday, December 4, when there will be items by Miss Jeannie Blossdale (soprano), Mr. Leonard Gowlings (tenor) and Miss Hildegard Arnold (cello), in addition to other pieces by the Male Voice Choir of the Constructive Draughtsmen's Department, H.M. Dockyard, Devonport. The choir will be conducted by Mr. George Bolland, with Mr. H. Marston (Borough Organist) as solo organist and accompanist.

Forthcoming talks:-

Tuesday, November 30—Mr. H. C. L. Jones:
The Romance of Words in Everyday Use.
Thursday, December 2—Capt. F. Muldermott:
Travel Talk—Rangoon to Mandalay.

MANCHESTER.

MANCHESTER Station is co-operating with the Manchester and District Association of Radio Societies, the Manchester and Salford Medical Charities, and the Lancashire and Cheshire Branch of the Wireless League in the organization of a Radio Revel on Friday, December 17. The profits from this Christmas Carnival will be given to the Manchester and Salford Medical Charities. Arrangements are being made for a large dance band and other interesting features. Dancing will begin at 8 o'clock at Belle Vue. It is hoped that this date will be carefully noted by listeners.

St. Andrew's Day, November 30, will be commemorated by a special programme designed to illustrate the significance of this great Scottish festival. There will be items by the augmented Station Orchestra, and Mr. Elliot Dobie (bass) will sing songs beloved by all Scots, while the Station Repertory Players will present a short play appropriate to the festival.

John Henry, Willie Rouse, and Charteris and Dixon, the musical comedy entertainers, will take part in a variety programme on Thursday, December 2. Between the 'tunes' will be music by the Palais Royal Orchestra.

STOKE-ON-TRENT.

A PARTY of students from the Cheshire County Training College are to visit the studio on Wednesday, December 1, to sing a number of old folk songs. Some years ago, the late Mr. Cecil Sharp, that great collector of folk songs, was much impressed by the excellence and spirit with which students of this college sing a number of traditional songs. The concert on December 1 will be under the direction of Mr. E. Sam-Hilditch, Master of Music at the College. Mr. Allen Ford, the cellist who has recently won several Musical Festival Scholarships, will play a number of items. Mr. Alby Hall, the well-known Chester violinist, will play a number of solos, and Mr. John Roberts, principal tenor of Chester Cathedral, will sing several interesting old songs, ballads, and shanties, for some of which the students will sing the choruses.

It is a tradition at Denstone College that the masters and students shall every year present a Shakespeare play. The first was given on December 16, 1873, and with the exception of the war years, this tradition has been upheld ever since. As a consequence, a real love of Shakespeare has been engendered amongst schoolboys of many generations, and the number of nights devoted to the performance of a play has increased from one to four. The play which is being performed this year is *The Tempest*, and this will be broadcast from the studio on Tuesday, November 30, at 8 o'clock. Before each act a short explanatory note will be given by the Headmaster, the Rev. R. M. Orier, the producer of the play. Incidental, orchestral, and vocal items will be rendered by the orchestra and choir, under the direction of Mr. A. Rawlinson Wood, Mus.Doc.

HULL.

COMPETITIONS are always attractive, so that very few listeners will be 'sitting out' on Wednesday, December 1, when at 9 o'clock Mr. Eric Shaw is to conduct a 'Radio-ettes' competition. Earlier in the evening, an attractive programme of songs and sketches will be given by Mr. Leonard Roberts (baritone), Mr. William Morreedy, and Miss Edna Godfrey-Turner.

CARDIFF.

A VILLAGE school in Halstock, seven miles from Yeovil, bought a wireless set fifteen months ago. To raise the necessary funds, the children decided to forgo their annual holiday by the sea, and the headmistress held sales of work and arranged school concerts. The set was intended for the use of the whole village, as well as for the children, but, unfortunately, the first evening entertainment proved a complete failure. The headmistress wrote to Cardiff Station for aid, and recently an engineer visited the school, and located the trouble, since when, the set has been working splendidly. It now serves to make the school the centre for entertainment in the village and provides instruction for both children and adults.

The 'Ceilidh,' an evening entertainment of song and talk and very informal gossip, is well known in parts of Scotland and Ireland. Something of the kind was attempted as a broadcast programme from Cardiff some time ago. The idea has great possibilities, but needs very careful development in order to hold the attention of the listener. Too great formality kills the special quality of the entertainment and too homely an atmosphere may well sound careless and as meaningless as a cross-telephone conversation. A new series of entertainments of this nature will shortly be started, and the first will take place at the home of Sir Walford Davies, who is now resident in Cardiff.

BIRMINGHAM.

THOSE who prefer light and bright entertainment, either vocal or orchestral, will find themselves well catered for on Friday and Saturday, December 3 and 4. Friday's programme includes half-an-hour by the Three Ases, and an amusing domestic comedy; while on Saturday evening a programme of popular light music will be broadcast, including songs by George Piney and Charteris and Dixon, musical comedy entertainers.

It would certainly be presumptuous to venture any forecasts of what may be expected in the afternoon topics on Tuesday, November 30. The subject on this occasion is 'The Letter of True Dignity,' and, as such, may be left to give utterance on its own behalf to the fine feelings with which it is doubtless permeated.

On Tuesday, November 30, the Station Orchestra, with the assistance of Mr. Herbert Thorpe, will take listeners of imagination on a short visit to the blue sky of the Mediterranean. Mr. Thorpe's three groups of songs are almost entirely Italian, and to many will be reminiscent of those hot and scented nights when the voices of the villagers are raised in chorus in the moonlit courtyard of the village albergo. Mme. Alice Coachman will conclude the second half of the studio programme with three pianoforte solos.

In his talk on Friday afternoon, December 3, Mr. F. J. Clifford will discuss why we dislike some good tunes and yet like other tunes we know to be poor, together with the reasons for musical likes and dislikes—the meaning of appreciation under the headings of crude, intelligent and critical.

As with the adoption of the new Wavelength Scheme all British relay stations (except Leeds and Bradford, which are working on international common wavelengths) will henceforward be working on the same wavelength of 288.5 metres, the programmes of Northern relay stations will no longer be published in the Southern Edition of THE RADIO TIMES.

What I Could Do With a Super-Set.

By Robert Magill

SOONER or later, during a man's experience with wireless, he begins to yearn for a bigger, more powerful set. Maybe, one day the programme from his local station will be so musical that it will sound to him like a two hours' tuning of the orchestra, while somewhere else another station will be doing musical comedy. Or, it may be vice versa. One man's music is another man's atmosphere, to recast the old saw.

He decides to indulge in valves, and this is where his troubles begin, for Advanced Radio is not merely a matter of putting money on the counter and buying more voltage and more illumination. The man in the shop will want to know whether you want high frequency or low frequency, and the novice doesn't know that one means long range, and the other volume. As a matter of fact, the first thing he wants is to know what he wants.

It is of no use going to a friend for help, for all friends, it seems to me, are radio fanatics, and they begin to talk glibly of grid-leaks, and anodes, and things you've never heard of, and if you ask them what these things mean, they can't explain. All you can do is to invest in something or other, which will probably be the wrong thing, and by the time you've found that out, you'll know enough about it to do better next time.

Something to Brag About.

However, my own idea in wanting a super-set was quite simple. It wasn't to listen to it. It's quite likely that I shall never be able to do that, unless the young man at the stores who demonstrated it to me comes and lives with me permanently to work it. What I want to do is to brag about it.

Wireless shares with the motor-car the influence it exerts to make you exaggerate its performances. Even when a man's car is being dragged home behind a breakdown lorry, he will sit up in his stretcher to tell you an even bigger stretch of the time he remembers so well when it did seventy miles in an hour.

Similarly, the wireless enthusiast tells you with bated breath of the time when he nearly got KDKA on two valves. True, he never does this on the night you go round to hear it done, because the earth will be short-circuiting, or somebody will be oscillating. There is always something wrong, but it is never the set.

Against this, no man ever makes preposterous statements about the wonderful gas-stove he possesses, and how it boils a quart of water with .0001 of gas. He never comes and sympathizes with you because your trousers-press won't work, while his is so efficient that he uses it to get an edge on his razor. With most of our possessions we apologize for them.

Particularly does this habit of braggadocio appertain to the man with the home-made set, although, personally, I can't see what he has to be proud of. You don't call people in to show them the piano you made from a couple of egg-boxes and a set of dominoes, nor the gramophone you constructed from an old cigar-box and a second-hand clock. You hide your poverty in this respect, and I think that if I couldn't afford a proper set, I'd keep quiet about it, and not expose myself to derision because I was putting up with a makeshift affair. But, of course, a great deal can be forgiven the radio enthusiast, and the motorist, because if their instruments perform miracles, it is, of course, an incontrovertible proof that they handle them in such an expert manner.

Myself, I have a great deal of difficulty in getting a station with a portable set, even when I am so close to it that I have to plug my ears to keep out all the racket they make in the broadcasting studio.

A New Community Service.

How a West-Country Village gets its Broadcast Programmes.

A RECENT article in this journal has induced me to tell how I manage to provide a certain amount of entertainment—and education, too—for my neighbours in a remote village in the West of England.

My house is actually in the village, and finding that a broadcast from my study window for an hour or two on Saturday evenings was appreciated, it soon became a regular institution.

In summer time, this was, of course, all right, but in winter some nights are too cold even in this part of the country, to make standing or sitting about in the open air listening to music, however good it may be, an attractive occupation. It then occurred to me that I might be able to set up in the village Institute a loud speaker, permanently connected with my study. The room is only some eighty feet away, but it is situated on the opposite side of the road, so I had to lay a good thick cable, led through a galvanized pipe two feet below the surface of the road, in order to get the wire into the room. It has now been in operation for several months and is a complete success, and the loud speaker and two headphones make quite a fine equipment.

Emboldened by this, I next laid a temporary cable some 120 feet long down to the village green, where, on summer evenings, programmes from various stations are listened to with comfort in the cottages around. This cable, of course, can also be taken into any cottage within reasonable distance when, on a winter evening, the family have expressed a wish to have some music.

The important point in all this is that none of this outside broadcasting materially affects our own enjoyment from a loud speaker in my own house. Indeed, I have frequently given an entertainment in the Institute and in my own drawing-room, and in the kitchen as well (all on loud speakers) at one and the same time, and as the entertainment may come from Daventry, Cardiff, Bourne-mouth, Hamburg, Frankfurt or Dublin, we do pretty well.

Most of the rooms in my house are "wired," as well as an outdoor play-room and the summer-house in the garden, and all of them, including the Institute, are directly connected with a switch-board in my study. "In touch" with my set are six loud speakers and seven pairs of headphones, and, of these, three loud speakers and six headphones are frequently in use at the same time. Without leaving my chair, I can connect up any of them by pulling over the positive switches and plugging the minus terminals on the board marked with the name of the station I want to supply.

Sometimes, on a dark winter night, the members of the Institute leave for their homes earlier than the time when I have arranged to close down, and being unaware of their departure, I have kept the thing going. To obviate this difficulty I purchased, for a few shillings, two old Post Office telegraph dials and a hand-worked dynamo. The dial at my end is labelled at one point indicating that "all are gone" and at the other that "reception is faulty"; a turn or two of the handle sends the needle round on my dial to the desired position.

This winter, the senior class at our local elementary school is to have two lectures a week broadcast in the Institute.

The weather forecast, received daily at 10.30 a.m., is exhibited immediately on an outside wall. I have had forms specially printed for the purpose, which exactly fit into a half-plate photograph frame; this preserves them from the weather and at the same time looks neat and attractive.

I may add that the greatest care is taken to avoid causing annoyance to any person. I know what a nuisance a single small loud speaker can be, used indiscriminately, at unreasonable hours, and in unsuitable places. My public broadcasts are given at stated hours, and for a definite period, previously announced. It must be borne in mind, too, that we have no cinema here or any regular form of entertainment of any kind.

H. T. WATKIN-WILLIAMS.

REPORT ON THE NEW WAVELENGTHS.

Please fill in this Coupon on or after November 28, and return it to the British Broadcasting Company, Ltd., Savoy Hill, W.C. Envelopes should be marked WAVELENGTHS.

Date 1926

Name of Broadcasting Station usually received - - - - -

Your distance from Station in miles -
Is any continuous note (heterodyne) heard in the transmission? -

Is there any change in strength or quality since Nov. 14? - -

General Remarks

Signed

Address

The Children's Corner.

Jonathan Goes to School.

[We are constantly being asked by listeners to say where stories that have been popular in the 'Children's Hour' can be obtained. From time to time we hope to publish such stories in these columns. Here is one—printed, for the first time, by permission of the Author.]

I DON'T know who started the idea of boarding-school. Perhaps it arose in one of these grown-up conversations that take place in the night when little boys are in bed. But there it was—Jonathan was to go to school.

That very afternoon he had gone out for a walk alone. It was at Brighton, far out along the Madeira. Jonathan saw a perfectly marvellous sight. An old man, quite an ordinary-looking old man, but evidently a powerful magician, was trundling a barrow on which was a cage full of living animals. It was labelled 'The Happy Family.' It was just like a chapter of Isaiah. There was a dog and a cat and a rabbit and a snake, all peaceful and quiet and nice with one another—and there were birds, canaries and love-birds, sitting in pairs. There were guinea-pigs chewing lettuce leaves, and there were mice, running in and out of the shell of a deceased tortoise which served as their home. The cat didn't eat the mice. The dog didn't worry the cat. The snake didn't fascinate the rabbit. They all lived happily in one small cage. Nobody had to pay anything to see this marvellous sight, but there was a tariff and price list in the cage which said that mice were 8d. and 9d.

Jonathan gazed and gazed at the Happy Family. Presently he noticed that there was one member of the Happy Family staring at him. Under the shadow of a cabbage leaf there was somebody very small, with two beady bright eyes. Jonathan felt in his pocket and found a small dusty piece of barley sugar. He held it between finger and thumb between the bars. The old man looked on without so much as winking.

Presently a head came out of the shadow and then the owner of it advanced slowly to the bars. It was a very small black and white mouse. It took the barley sugar in its mouth and tasted it. It was good. Mouse transferred the morsel to his pink fingers and sat up like a Christian and nibbled it. Jonathan suddenly decided that its name was Darius. I don't know how he found out; but it was the mouse's name. Darius always answered to it.

Jonathan was consumed with a desire to possess Darius. He could hardly believe that the ancient man could ever consent to part with such a treasure. But it was so. Sixpence bought him. He was handed over in a paper bag. 'And what does he eat?' asked Jonathan. 'Anything!—you try him!' said the old man.

I can't say that Jonathan's family received Darius with enthusiasm. But it was Jonathan's last night at home and nobody wanted tears on the last night.

Everybody wondered what Mr. Oldham would say when Jonathan appeared next day accompanied by Darius. Would it be extra on the hill? Would Darius be sent home in disgrace? Would Jonathan be expelled? But Darius was very small—about two inches long, not counting his tail—I know he weighed half an ounce because we weighed him—and really a very clean and engaging little beast.

So the family found a cigar-box for him, stuffed it with hay, and treated to luck.

Darius went to school with Jonathan, and nobody noticed him. Whenever the small boy felt lonely or depressed he thought of the small mouse in the cigar-box and was comforted.

In the grim deep watches of the first night—about 9.30, I expect—there was an alarm. The Head Boy was asking in a frightened voice: 'What's that?' Jonathan woke up. Everybody in the dormitory woke up. The lights were switched on. Darius was making a frightful hollabaloo in his box. You wouldn't have thought a fellow that size could have made all that noise.

'Oh, that's only Darius!' said Jonathan, and,



THE HAPPY FAMILY THAT JONATHAN SAW.

It is well over thirty years since 'Darius' was bought, but a listener, who heard the story broadcast recently, remembered that she still had a photograph of the old man and his barrow. She searched in her albums and found it . . . and here it is!

to the general consternation, he produced Darius from his cigar-box.

'Enough!' said the Head Boy. 'A stinking mouse!'

'No, really,' said Jonathan, 'he doesn't smell! You see!' and he deposited Darius in the hands of the jolliest-looking boy he could see. Darius, with perfect tact, ran up Taggart's arm, perched on his shoulder, and proceeded to comb his back hair and make his toilette.

At that sight everybody was converted: even the Head Boy decided to enter into a conspiracy to conceal Darius from the eyes of authority. Everybody in the dorm. conspired to feed and spoil him, and when—a little later—Darius produced a family of four mouselings—half the dorm. had one for his very own.—J. C. STUBBART.

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Brothers of the Band

And Some Other Interesting Features For London Children

ONCE again we have tried to arrange a programme which has something for everybody. If you can't find anything for you, just write and say so. That helps, and it is better than grumbling and doing nothing.

On Monday, November 23, there will be songs and piano solos as usual, together with a 'King Arthur' story, and an amusing 'Winkie Woo' tale, by Miss Christine Chandler, which is all about the King's Pickle-Grower-in-Chief, and an evil-minded Goblin.

Tuesday, November 23, brings Mr. Harold Kimberley into the programme. He has broadcast many times, but never before in the Children's Hour. He is singing special songs for our benefit and ought to be very popular. On the same day, Mr. V. Hely Hutchinson (who is 'Bunny' to us) will give another of his 'Brothers of the Band' Musical Chats. He will deal with the Horn and the Trumpet. There will also be another 'Barabab Tow' story by Mr. E. le Breton Martin.

On Wednesday, November 24, Miss Edith Fehr, who has already broadcast in the Children's Hour two or three times, will tell Miss M. Braidwood's story of 'Dan and the Starling.' The rest of the programme will be made up of music by Mr. Stanton Jefferson (if we can catch him) and a special Children's News budget.

Thursday, November 25, promises to be a good day. Miss Helen Henshall is to sing songs at the piano once more. Mr. L. O. Mainland will talk about 'When the Zoo is Asleep.' Lastly, there will be another Hepzibah Hen story, by Miss Olwen Bowen, told by the person who usually tells them.

Friday, November 26, ought to please, also. On that day, Mr. Victor Olaf will play violin solos, and there will be two stories of very high quality. One is a 'Mortimer Batten' story—the second half of the adventure of Bolaim the Badger Cub, and the other is a 'Mabel Marlowe' story called 'The Red Scarf.'

On Saturday, November 27, the Radio Quartet will play specially chosen selections, and there will be another of Mr. A. A. Milne's 'Winnie-the-Pooh' stories. This time it is 'The Reason of Piglet,' and there are people who think that this is the best of the whole series.

It is interesting to note that our endeavour to enlarge the membership of the London and Davenry Radio Circle to 10,000 before Christmas is meeting with considerable success. At the moment of going to press it is approximately 9,400 but we still want everybody to do their best to build up a large interested wireless family.

Will You Help this Christmas?

Now that children are looking forward to Christmas, and getting excited wondering how many presents they will have, do not forget that there will be a lot of poor kiddies this Christmas who will have very few presents, if any. Last year you helped Uncle Bob of Leeds Station to make a lot of poor children happy by sending toys and games, which were given away. He wants you to help him again, so send along all the toys and games that you can spare to Uncle Bob, the B.B.C. Cabinet Chambers, Basinghall Street, Leeds. Over 800 were distributed last year. Try to make it 1,000 this time! They should be sent in not later than December 30.

Listeners' Letters.

Wanted, a Broadcasting Station for Wales.

THE people of Wales welcomed the coming of broadcasting. The popularity of the Eisteddfod, and the Celtic love of song and history, had paved the way. However, the Principality is not yet quite happy about her radio facilities, and no topic is more keenly discussed, both in North and South Wales, than the future of broadcasting development in this area.

There have been hints of late, in *The Radio Times* and elsewhere, of differing opinions on the question of 'too much Welsh.' As a Welshman, I will try to put the case quite impartially on both sides.

At the outset one admits frankly that the great majority of Daventry listeners, being English, naturally—and reasonably—like the idea of exclusively English programmes. True, there are much lovers among them who enjoy Welsh music, as they would Hungarian, even though the words are unintelligible. Welsh-speaking people—and they are nearly a million in number in Wales alone, as census figures indicate—have precisely the same kind of natural and legitimate preference for Welsh programmes. Nor is this surprising. French programmes are liked in France, Spanish ones in Spain, and so on. The fact of nationality, with attendant preferences, may be found everywhere.

In Wales, there has sprung up during the present century a widespread folk-drama movement; and there are very many Welsh people who would welcome a constant flow of broadcast Welsh plays—particularly musical plays. Further, the Welsh, like the Scots, are notoriously a sermon-loving race; and the potential demand for regular Welsh services, not once, but twice every Sunday, would probably surprise English readers. It should be remembered that in border towns—Liverpool and Birkenhead, for example—there are thousands of Welsh-speaking folk, attending their own Welsh vernacular churches, and supporting a vigorous Welsh weekly paper printed and published in Liverpool. These people would probably be the total of Welsh-speakers in, and within fifty miles of Wales, well over a million.

How, then, are these to be catered for, without forcing Welsh items on English listeners? The present provision of Welsh programmes from Daventry, Cardiff and Swansea is, from the Welshman's standpoint, altogether inadequate. This sense of grievance is genuine, and has not yet been fully expressed, even in the vernacular press, but it is there. Still, it would be clearly unreasonable for the Principality to expect any considerable increase in the Daventry Welsh items. The tendency now is the other way. There remain Cardiff and Swansea. Cardiff, near the border, has a large audience of listeners (in Wales and in England) who cannot understand Welsh. Swansea, too, lies in industrial Wales, where linguistic conditions are very much mixed; there, too, many people do not understand Welsh.

This would seem to leave only one alternative—and it is one that finds growing favour in Wales—namely, the establishment of a new wireless station on an all-Welsh basis. This would meet the Welsh need without depriving English listeners in Wales or elsewhere, and without compelling anybody to listen to Welsh items, or programmes. Such a station would popularise radio in the Principality to an extent hitherto unsuspected. —JOHN HUGHES, University College of Wales, Aberystwyth.

A Terminological Inexactitude.

Is it not grossly unfair to describe the B.B.C. as being in receipt of a Government subsidy? Is it not rather the fact that the listeners pay the whole cost of the broadcast programme and, in addition, a large percentage, as much as fifty per cent., of their licence money to the Post Office as another form of Entertainment Tax? If it is unfortunate when individuals suffer, but the march of invention cannot, and should not, be stayed. The position of concert hall proprietors in these days is hardly more better than was that of the makers of stage coaches when the railways came in, or the candle-makers when gas was adopted, or the owners of four-wheeled when motor cars came on the street.

—E. B. NICHOLS, Streatham.

A Crystal Set in Gloucestershire.

On a home-made crystal set of the slider induction principle I can get Birmingham clear and every word understandable at any time, even with Daventry working, and this on two pairs of headphones. I can also tune in at any time Frankfurt in Germany, which comes through almost as loud as Daventry, when Daventry is closed down. Sometimes, in fact, though not often, I have a difficulty in cutting out Birmingham. The other evening I listened to a splendid orchestral concert from Frankfurt and heard every word of the Announcer distinctly.

Several friends have listened on this set, and I shall be glad for anyone to give it a trial who happens to live in my neighbourhood. I may add that I live on top of a hill, practically 600 feet above sea level; there is no screening, and the nearest valve set is about three quarters of a mile away.

FREDERICK GEORGE HIGHAM, Church Down, Gloucestershire.

How to Help a Good Cause.

MAY I suggest to listeners who, like myself, very much appreciate the helpful broadcast service on Sunday evenings, that they should not forget the collecting to which they would give if they were at church? We use a collecting-box for the blind soldiers, and find it a source of real help for a good cause. There are, of course, many other deserving causes needing help. —F. PIPER, Guildford.

The First Hospital Wireless.

In reference to the claims made by some of your correspondents lately regarding the first hospital wireless installation with loud speakers established in this country, your readers may be interested to know that the *London Daily News* investigated this question recently, and found that Mr. A. R. Schellenberg, of Manton-in-Cleveland, a Middlesbrough business man, may claim to be the donor of the first wireless receiving set and loud speaker to a British hospital. This was installed in North Ormesby Cottage Hospital, Middlesbrough, on December 22, 1922. The wiring was so arranged that the loud speaker, usually installed in the dining-room, could be moved as required to some of the wards. This installation was received only one week after the incorporation of the B.B.C.—C. SWIFT, Thorold Road, Linthorpe, Middlesbrough.

Which Station Was That?

On my crystal set I occasionally get a foreign station when using the London coil. I presume that this particular station has a wavelength about the same as London. Can you give me its name? This village is about half way between Aldershot and Reading. W. G. BENCE, Yateley Green, Hants.

[We would refer our correspondent to WORLD RADIO, which makes a special service of answering such queries as this. Every week it prints a coupon on which such inquiries can be written and sent in.—Editor, THE RADIO TIMES.]

FROM DAVENTRY TO THE ZUYDER ZEE.

The following striking illustration of the international influence of broadcasting has come to us in a recent letter from Canon Charles E. Raven, Canon of Liverpool Cathedral and Chaplain to the King.

'Last summer,' writes Canon Raven, 'I was studying bird life in Lexel, the largest of the islands that enclose the Zuyder Zee. My host took me in search of the Icterine Warbler to a lonely farmhouse far out on the Polder. Three Dutch labourers, a father and two sons, were leaning on the gate smoking their evening pipes. We stopped the car and my host went over to make inquiries. After a minute or two of talk, the three disengaged themselves from the gate, came out to the car, and with a solemn enthusiasm shook hands with the English stranger, muttering words of gratitude which, alas, I could not understand.

"When we moved on, I asked what was the meaning of the little ceremony. "They have a wireless set," said my friend, "and when I told them that you were an Englishman, they said, "Oh, then he is a musician. We have the music from Daventry every evening. It is the best music in the world. We should like to thank him for it."

"That my country should be associated in the minds of these isolated peasants with the best music in the world thrilled me deeply. "Think of the influence of such a policy as your B.B.C. is pursuing upon the future relationships of the world," said my host. And I thought—and was proud and glad.'

An Exile's Thanks.

MAY I give you an exile's point of view? I am a Londoner by birth (parents, grandparents also being true Londoners), yet here I am in the country, an exile! I live alone, and for reasons of health am quite unable to live in London.

A few weeks ago, after months of 'saving up,' I obtained my wireless set, because when in town I went to a Queen's Hall Concert at least once a week, often twice, and often to other concerts at other halls. You will realize, therefore, what it has meant to me to be deflected from attending these glorious temples of music. And now the B.B.C. is giving us the treat of concerts from the Albert Hall. What a delight it has been to listen once more to Mr. Lamond and to such an excellent orchestra, and to hear the Emperor Concerto! I can never thank the wireless enough. And yet I see in some of the daily papers that people are agitating against good music being brought to us poor exiles. Do these agitators realize, even if the B.B.C. does refrain from helping us, it will not be helping the London concert halls, the reason being that we who live in the country are in any case quite unable to go to the concerts? —M. A. B., East Sussex.

NOTICE TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

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and Petrol

THE QUICK-STARTING PAIR •

PROGRAMMES FOR SUNDAY (November 21)

2LO LONDON. 361.4 M.

3.30 'HASSAN'
By JAMES ELROY FLECKER
(For Cast, see next column)

5.30-6.0 CHURCHES'S SERVICE. Address by the
Rev. JAMES BLACK, D.D., S.B. from Edinburgh

8.0 BOW BELLS, rung by the Middlesex County
Association and London Diocesan Guild of
Change-Ringers, conducted by WILLIAM PYE

8.7 ORGAN RECITAL by J. EDGAR HUMPHREYS,
relayed from St. Mary-le-Bow

Prelude on the Welsh Tune, 'Lovely'
Prelude from 'The Little Organ Book': 'Tran-
quillity' Percy

8.15 RELIGIOUS SERVICE
from the Studio

Hymn, 'Praise to the Holiest in the Height'
(A. and M., 172)

Bible Reading
Magnificat in C C. F. Stanford

Address by Dr. ALBERT MANSBRIDGE

Hymn, 'Dear Lord and Father of Mankind'
(E. H., 383)

Vesper, 'Through the Day Thy Love has Spared'
Us Stanford Robinson

Dr. MANSBRIDGE is one of the leaders of
the modern movement for Adult Education,
a movement that has done such valuable work,
both in making up to middle-aged men and
women for the educational advantages of which
they were deprived in youth owing to the neces-
sity of entering all too early into the economic
arena, and in securing that the youth of to-day
shall not in like manner lose the benefit of the
modern system of elementary and secondary
education by having no facilities for continuing
their progress after they pass beyond the school
age. He founded the Workers' Educational
Association in England and in Australia, and was
its first Secretary; he is Chairman of the World
Association for Adult Education, the Central
Library for British Students, the Seafarers'
Education Service, and several other bodies
doing similar work, and he is the author of two
challenging books on different aspects of the
education question—'An Adventure in Working
Class Education' and 'The Older Universities
of England'.

8.45 ORGAN RECITAL by J. EDGAR HUMPHREYS
(Continued)

Sonatina from 'God's Time is Best' Bach
Prelude in G

8.55 THE WEEK'S GOOD CAUSE: The Sunshine
Guild. Appeal by Miss MARIAN FINDLAY

THE avowed objects of the Sunshine Guild are
to help those who cannot help themselves,
and to increase the sum of human happiness by
sending the warm rays of kindly deeds into the
lives of suffering humanity everywhere, and its
motto is 'Now!' It works amongst poor
children and amongst the lonely and suffering
of all ages in every part of the world. For sixteen
years it has maintained a Sunshine House for
Convalescent Children at Feltham, Bognor;
every winter it holds a Christmas Festival at
which 1,000 poor London children are provided
with tea and entertainment, and presents of toys
and clothing, and every summer it takes from
600 to 700 children from the slums of London for
a day in the country. Miss Marian Findlay,
who makes the appeal to-day, is the founder and
conductor of the Guild.

The address to which subscriptions should be
sent is The Sunshine Guild, 23, Henrietta Street,
Covent Garden, London, W.C.

9.0 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, GENERAL NEWS BULLETIN; Local An-
nouncements

(Continued in column 1, page 458.)

HASSAN

The Story of Hassan of Bagdad and how he
came to make the Golden Journey to
Samarkand

By JAMES ELROY FLECKER

Cast:

Hassan, a Confectioner NICHOLAS HANSEN
The Caliph Haroun Al Raschid

ESSEMY MILTON

Ishak, his Minister ION SWINLEY
Jafar, his Vizier FRANK COCHRANE
Masur, his Executioner EDMUND WILLARD
Rafi, King of the Beggars HENRY OGDON
Selim, a Friend of Hassan's PHILIP WARD
The Captain of the Military

STEPHEN JACK

Ali, a Nomad JOHN MACDONELL
Abdu J. ROBERT LESLIE
Alder and Jumper FADIA BRAKE
Willow and Tamarisk LILIAN HARRISON
The Porter, Herald and Chief of Police

VICTOR LATHMOY

Yasmin GISELDA HEAVEY
Persimmon GWYN FRISINGTON-DAYTON
THE WIRELESS ORCHESTRA AND CHORUS,
Conducted by PERCY FLETCHER.

The Play produced by CECIL LOWE.



From Photo Co.

YASMIN'S HOUSE IN THE STREET OF FELICITY.

by the Fountain of the Two Pigeons. This was
the setting used for Act I, Scene 2, in the 1923
production at His Majesty's Theatre.

'Hassan' and its Author.

ON November 5, 1884, in Gilmore Road,
Lewisham, on a gloomy and foggy day,
James Elroy Flecker, one of the greatest poets
of our time, was born of English parents. In
the nursery, kindergarten, and preparatory
school; at Uppingham School, Trinity College,
Oxford, and Caius College, Cambridge, and
finally in the Consular Service in the Near East,
from first to last his was a nature in which con-
tradictory elements struggled for supremacy.
His temperament was complex, the natural
dowry of all genuine artists. His dramatic
ability was evident at an early age. All through
life he was a prolific reader, and although normal
scholarship did not interest him, he had an
extraordinary capacity for languages, European
and Oriental. Not only was he a great poet;
he was a great conversationalist.

Although much of his work had been accepted
in his earlier years, real recognition did not come
to him until he was practically on his death-bed.
He suffered many disappointments during life,
and, finally, he had to relinquish his Consular
appointment owing to the illness which had
stricken him. June, 1913, saw him in a sana-
torium in Leykin, never again to return to the
East which he loved, and which had provided
him with so much of his art. He realized the
seriousness of his case, and just plodded on with
his reading, his translations, and his writing.
Some of his finest work was completed in the
face of death, including the play we now know
as *Hassan*, which we are to hear to-day. His
works are many, some of the best-known being
'The King of Alexander,' 'Collected Poems,'
'The Old Abbeys,' 'Collected Prose,' and 'Don
Juan.' *Hassan*, which Flecker was always
anxious to have staged, actually came before
the world at the Darmstadt Theatre early in 1923,
and in September of that year it was produced
at His Majesty's Theatre, London. Flecker died
on Sunday, January 3, 1915, 'an Englishman,
good-natured, sociable, and energetic, but with
an un-English passion for form and a real love
of truth, both in life and in art.' He is buried
in the country he loved best of all, on the out-
skirts of Chertisland, under the Cotswolds. For
the grey granite cross his wife chose the last six
words of his Hexameters, prefixing them with
the invocation:—

'O Lord, restore his realm to the dreamer.'

THE MUSIC OF 'HASSAN'

IT would have been difficult to find a better
composer for music to Flecker's poetic
Eastern fantasy than Frederick Delius, for
much of his music seems pervaded by something
of the warmth and languor, and the subtle,
veiled emotion of the East.

Delius belongs to the older generation of our
present-day composers, but much of his best
music has been written more or less recently.
His music for Flecker's play, *Hassan*, written in
1920, is characteristic of its composer. It may
be regarded as an integral part of the play.
By the wireless transmission of the two con-
nected art-pieces, drama and music, to-day's
listeners can enjoy a privilege which was
not available when the play was first produced
at His Majesty's three years ago—they will be
able to hear the music, and will not be frustrated
by noises made by the rest of the audience at
the end of some character's speech, or at the fall
of the curtain.

There is a Prelude to Act I, evoking the mingled
passion and languor of the work.

Dreamy music is heard at the beginning of
Scene 2, and through this scene runs the melody
of Hassan's Serenade to Yasmin.

The Prelude to Act II, at once places us in the
grim atmosphere of the house of Rafi, King
of the Beggars. When Rafi summons music and
dancers, one of the chief musical numbers begins—
the grotesque Ballet and Choruses of the Beggars.
In the rest of the music the most notable features
are the graceful, realistic Procession of Pro-
tracted Death, and the song of the Pilgrims and
Merchants at the Gate of the Moon: 'We Take
the Golden Road to Samarkand.'

PROGRAMMES FOR SUNDAY (November 21)

(Continued from column 1, page 457)

9.15 MENDELSSOHN

MAURICE COLE (Solo Flauto) and
THE WIRELESS SYMPHONY ORCHESTRA, con-
ducted by PERCY PITT

ORCHESTRA
Overture, 'Ruy Blas'

MENDELSSOHN was asked to write an Over-
ture for Victor Hugo's play, *Ruy Blas*.
He heartily disliked the work, and put off writing
the Overture, but finally made up his mind to
do it, less than a week before the play was to be
produced, and finished the music in less than
three days.

In the slow Introduction phrases in the Wood-
wind (with Brass) and Strings alternate, the
latter hinting at the First Main Tune of the very
quick Overture proper, which soon dashes off.
This may reasonably be taken as a suggestion of
the bold, fiery character of the hero of the drama.
The solemn Woodwind-and-Brass phrase breaks
in again, and then the Second Main Tune enters,
starting with soft, detached notes for the Strings.
A firm, boldly-marked Third Tune is also heard.
On these motifs the Overture is built, the Third
Tune being used for the brilliant Coda that ends
the Overture.

Two 'Songs Without Words,' transcribed for
Orchestra: Spring Song; The Bee's Wedding

9.20 MAURICE COLE, with ORCHESTRA

Second Piano Concerto (in D Minor), Op. 40
(Allegro Appassionato; Adagio-Molto Sen-
tando; Finale—Presto Scherzando)

WHEN this Concerto was first performed at the
Birmingham Festival in 1827, Mendelssohn
played the solo part, and he also conducted
the performance of his Oratorio *St. Paul*, which
had only once before been given in this country.
In the Concerto he has followed a plan he several
times adopted—that of letting the Movements
pass into one another without break. The First
of the three (quick, impassioned) flows into the
Second (slow) Movement, and though there is a
pause after this, the Finale (very quick and agitated)
is meant to follow straight upon its heels.

9.50 ORCHESTRA

Incidental Music to 'A Midsummer Night's
Dream': Overture; Nocturne; Scherzo;
Wedding March

WHEN Mendelssohn was a boy of seventeen
he wrote an Overture to Shakespeare's
A Midsummer Night's Dream which wonderfully
caught the spirit of the Comedy. Seventeen
years later he wrote Incidental Music to the play.
The Nocturne is called for by Titania to lull to
sleep the poor, weary mortals, victims of the
fairies' tricks.

The delicious Scherzo, the Prelude to the Second
Act, aptly suits the pranks of Puck and the dainty
train of sprites, whom, in this Act, the Queen
sends on their duties.

The other famous extract, the Wedding March,
is played for the marriages of the three pairs of
lovers, when all their troubles (or shall we say
their pre-marital troubles!) are ended.

10.10 MAURICE COLE

Study in A Minor, Op. 104, No. 3
Andante and Rondo Capriccioso, Op. 14

10.20 ORCHESTRA

Saltarello Movement from the 'Italian' Sym-
phony

10.30 EPILOGUE

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5XX DAVENTRY. 1,600 M.

10.30 A.M. TIME SIGNAL, Weather Forecast

8.55 S.B. from London

5.30-6.0 CHILDREN'S SERVICE: Address by the
REV. JAMES BLACK, S.B. from Edinburgh

8.0 S.B. from London

6.55 THE WEEK'S GOOD CAUSE: HOSPITAL WIRE-
LESS FUND

8.15 S.B. from London

9.10 Shipping Forecast

9.15-10.30 S.B. from London



Rev. James Black, D.D.

gives the address in the Children's Service from
the Edinburgh Studio this afternoon at 5.30.
This will be S.B. to all Stations.

5IT BIRMINGHAM. 491.8 M.

3.30 'HASSAN.' S.B. from London

5.30-6.0 CHILDREN'S SERVICE. S.B. from Edin-
burgh

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Introit, 'Sweet is Thy Mercy, Lord' ... *Ranby*
Hymn, 'Hark! the Sound of Holy Voices'
(English Hymnal, No. 198)

Reading

Anthem, 'The Glory of the Lord' ... *Goss*
Address by the Rev. G. E. SOUTHALE (of Saltley
Wesleyan Church)

Hymn, 'Glory to Thee, My God, this Night'
(English Hymnal, No. 267)

8.55 THE WEEK'S GOOD CAUSE: An Appeal on
behalf of the Birmingham and District Social
Service League by Mr. ARNOLD BUTLER

9.0 WEATHER FORECAST, NEWS, Local News

9.15-10.30 GEMS OF ORATORIO

THE STATION ORCHESTRA, conducted by JOSEPH
LEWIS

Overture, 'Samson' ... *Händel*

PARRY JONES (Tenor) and ORCHESTRA
Aria, 'In Native Worth' ('Creation') *Haydn*

LADIES' SEXTET and STATION CHORUS
Trio, 'Life Time' ... *Haydn*

Chorus, 'Ho, Watch-
ing Over Israel' ... *Mendelssohn*

ORCHESTRA

Chorale Variation, 'Sleepers, Wake' (Cantata,
No. 140) ... *Bach, arr. Bartók*

BACH'S Cantata *Sleepers, Wake* is a long
fantasia on an old 'chorale' tune of war-
ship, well known in his day, called 'Watch out,
rust uns die Stimme' ('Awake, the Voice is Call-
ing'). The tune appears again and again in the
Cantata, each time with a new embroidery of
musical phrases about it, either sung by the choir
or played by the Orchestra.

PARRY JONES and ORCHESTRA

Aria, 'Be Thou Faithful Unto Death' (St. Paul)
Mendelssohn

ORCHESTRA

Allegretto, 'Hymn of Praise' ... *Mendelssohn*

PARRY JONES and ORCHESTRA

Sound an Alarm (Judas Maccabeanus) ... *Handel*

SOUND an Alarm in one of the classic scenes
for Tenors of the heroic build. Against
the valiant Gorgias, who brings his 'proud vic-
torious hands to root out Israel's strength,' Judas
Maccabeanus summons his country to war—'Sound
an alarm; your silver trumpets blow.' This
was such an opportunity as Handel loved, as
we may guess from his fine stentorian phrases
for the voice and the fanfares of the accompani-
ment.

ORCHESTRA

Index (More at Vita) ... *Gounod*

6BM BOURNEMOUTH. 306.1 M.

3.30 'HASSAN.' S.B. from London

5.30-6.0 CHILDREN'S SERVICE. S.B. from Edin-
burgh

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: An Appeal on
behalf of the Hampshire and Dorset Babies'
Home by Miss MARY E. JEREMY

9.0 10.30 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

3.30 'HASSAN.' S.B. from London

5.30-6.0 CHILDREN'S SERVICE. S.B. from Edin-
burgh

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Rev. AMBROS LEWIS

WOODVILLE ROAD BAPTIST CHURCH CHOIR
Hymn 212 (Baptist Church Hymnal), 'Thou
will I love, my Strength, my Tower'

A. Silenus—Dr. J. Wesley

A Short Reading from the Scriptures

Anthem, 'The Radiant Morn' ... *Woodward*

Address, 'The Greatest Ministry in the World,'
by the Rev. AMBROS LEWIS

Hymn No. 457, 'In Heavenly Love Abiding'

Tune, 'Penlan' (*Penlan*)

8.55 THE WEEK'S GOOD CAUSE: Abortion and
District Hospital Appeal by Mr. GEORGE
BARBER, M.P.

9.0 10.30 S.B. from London (9.10 Local News)

10.30-11.0 THE SILENT FELLOWSHIP

22Y MANCHESTER. 384.6 M.

3.20 BURNLEY MUNICIPAL CONCERT

Relayed from the Palace Theatre, Burnley

THIS concert provides an interesting example
of how broadcasting can co-operate in
Municipal affairs.

Burnley is fortunate in possessing a fund, be-
queathed by the late Mr. Massey, from which
subsidies can be made for the fostering of Art
and Letters in Burnley.

With this financial aid, the Burnley Municipal
Orchestra was founded in 1914 out of the Burnley
Philharmonic Society. The Chairman of this
new and enterprising society is Councillor J.
Sellers Kay. Later, in 1929, the Municipal Choir
was established.

PROGRAMMES FOR MONDAY (November 22)

5XX DAVENTRY. 1 600 M

12.30 **THE RADIO QUARTET and MABEL**
Hilmes Soprano JOHN PATTERSON (Tenor)
1.0-2.0 **S.B. from London**
3.0
10.10
10.15 **S.B. from London**
11.0-12.0 **DANCE MUSIC** HAY SWAIN and his
NEW FORTY'S CANADIANS and ALFRED and his

5IT BIRMINGHAM. 491 8 M.

3.45 The St. Cecilia's Day
4.45 **THE ST. CECILIA'S DAY**
The St. Cecilia's Day "Growing Flowers in
Grass." MARY HALL (Soprano)

8.40

WINIFRED DAVIS (Contralto)
L. = 1st.
3.1
Love's Labour
To the Forest
ORCHESTRA
Blayney Dances, Nos. 2 and 3
Ente note, Rosamunde

9.30-11.0

6BM BOURNEMOUTH. 306 1 M

3.45 MYLORDS HENRI SMITH, D.M.P. "In the
Days of Queen Anne"

SWA CARDIFF. 353 M.

12.30-1.30
3.0
4.15
5.0
5.15
6.0
6.15



IN THE LONDON VARIETY PROGRAMME TO-NIGHT.

Here are the artists who will make the time pass quickly in the Half-an-Hour of Variety to be given from the London Station to-night. From left to right: Miss Jane Ayr, the popular young musical comedy and revue actress; the Hearpe Quartet, and Miss Jean Ayr, who will appear with the ever-popular Mr. Tommy Handley.

5.15 THE CHILDREN'S HOUR
6.0 HAROLD TUCKLEY'S ORCHESTRA relayed from
Prince's Cafe
7.0 S.B. from London

8.0 SAINT CECILIA'S DAY

SAINT CECILIA has long been regarded
as the patron saint of Music and Musicians.
For many years it has been the custom in various
countries to celebrate the Feast of Music
on November 22—the Festival of St. Cecilia.

*Ope on St. Cecilia's Day..... Handel
(The Poem by Dryden)
*From Harmony, from Heavenly Harmony,
this Universal Frame

Soprano
MAY HUXLEY (Soprano)
Tom PICKERING (Tenor)

THE STATION CHORUS AND ORCHESTRA, con-
ducted by JOSEPH LEWIS

THE Ode on St. Cecilia's Day is one of Han-
del's most characteristic and lovable works.
It was fortunate that Handel's genius was
not hampered by the literary complications
which it had to endure. He could write
sublime music to the most ridiculous words.
Although the Ode on St. Cecilia's Day was written
by so consummate a poet as Dryden it does not
take high rank as literature and some of its
phrasology is unintentionally droll.

4.0 TEA TIME MUSIC by F. G. BACON'S ORCHESTRA,
relayed from W. H. Smith and Son's Res-
taurant, The Strand

5.15 THE CHILDREN'S HOUR

6.4 Musical Interlude

8.15 Talk by the Station Director

6.30 Musical Interlude

7.4 S.B. from London

8.0 MUSIC COMEDY HUMOUR

THE WARRIOR ORCHESTRA, conducted by Capt
W. A. FEATHERSTONE

Overture to an Irish Comedy..... Antell
Rose Minuet, "Monsieur Besouche"..... Mr. and Mrs.
Selection, "Chu-Chin-Chow"..... Norton

8.30 LAWRENCE and OLGA BROTH
L. = 1st.
L. = 1st.
L. = 1st.

8.45 ORCHESTRA

Incidental Music, The Merchant of Venice
Horne

9.0 WILL HAY The Schoolmaster Comedian

9.20 ORCHESTRA

Three Light Tunes..... Percy Fitch

9.30-11.0 S.B. from London 10.15 Local News

7.30 THE PURSE STRINGS

A Comedy in Four Acts by BERNARD PARRY
Adapted for the Microphone and Produced by
GEOFFREY M. M. M.

Edward Ashby (K.C.) DONALD DAVIES
James Wainwright..... FREDERICK LARSEN
Mr. Besouche a Solicitor..... SIDNEY EVANS
Mary Wainwright (Wainwright's Wife)

Ida Bentley (a Widow)..... KATE BAWLE
Susan (a Servant)..... DOROTHY L. LARSEN

ACT I. A lawn in the garden at Wainwright's
house at Walton-on-Thames. On the right
a wing of the house, overgrown with ivy and
creepers, with a door leading from the house into
the garden. On the left a shrubbery in which
there is an opening leading in other parts of the
grounds. Beneath an apple tree in full bloom
there are two wicker chairs. On the lawn a golf
hole with a flag in it shows that Wainwright is an
amateur, and on his first appearance he is
dressed for golf, carries a putter in his hand, and
is smoking an expensive cigar. He is a heavy,
stolid man of about 40, dull but honest, pleasant
out an intellectual-looking
Mary his wife is a very pretty woman of about
twenty-seven
Iris, her friend, is a handsome, smartly-dressed
woman of about thirty, with a keen sense of
humour

PROGRAMMES FOR TUESDAY (November 23)

2LO LONDON. 361.4 M.

10.20 Lunch-Time Music from the Holborn Restaurant

3.0 BROADCAST TO SCHOOLS: Sir H. WALFORD DAVIES, 'Music for Schools'

4.0 THE SIGNAL, GUYMOUTH. AFTERNOON TOPICS: R. FERT CROFT COCKE. JACKSON PRODUCE and the Falkland Islands

4.15 WILLIAM HOBBS'S MARBLE ARCH PATRIOTIC ORCHESTRA, from the Marble Arch Pavilion

5.15 THE CHILDREN'S HOUR: Songs by Harold Kimberley 'The Vengeance of Barnaby Rudge' (4) 'The Escape of Black Peter' by E. Le Breton Martin, 'Brothers of the Road', 'The Horn and the Trumpet', by V. Hely Hutchinson

6.0 DANCE MUSIC 'THE LONDON RADIO DANCE HALL' directed by SIDNEY FORDAN

7.0 TIME SIGNAL, BIG BEN: WEATHER FORECAST

8.0 SYMPHONY: 'FRODO'S BIRTH' by J. H. W. Turner

7.30 app. Musical Interlude

7.40 app. Mr. GUNBY HADATH, 'Tom Brown'

8.0 CONCERT arranged by THE CO-OPERATIVE UNION relayed from The Kingsway Hall

RACIS MESSIAH Op. 10, No. 1

Chorus and Orchestra

Music Selection, 'The Mysterians'

Wagner arr Percy Fletcher

Conductor W. C. C. L. T. S.

KATIE DANIELS London Society

Music Selection

Chorus and Orchestra

Society, conducted by BENNETT MAY

Other Bands

Sun of My Soul

Once Upon My Cheek

Dr. Callcott

FRANK RUSLAND

The Jewel Song, from 'Faust'

Chorus and Orchestra

Interval

JOHN ARMSTRONG (Tenor) S.B. from Dauntrey

8.45 CHAMBER MUSIC

THE BECKWITH STRING QUARTET: ARTHUR BECKWITH (1st Violin), PIERRE E. TAY (2nd Violin), ANTHONY FINE (Violoncello)

QUARTET

Quartet, Op. 10

Arranged by Debussy

Andantino, Allegretto, Andante

The Londonderry Air

arr. Frank Bridge

9.30 Sir H. WALFORD DAVIES, Mus. Doc., 'Music and the Ordinary Listener'

10.0 TIME SIGNAL, GUYMOUTH: WEATHER FORECAST

10.15 A TOPICAL NOVELTY

Throughout the week at this hour Mr. FLOESAM and Mr. JETSAM will give A MUSICAL NEWS BULLETIN, composed and sung by themselves

10.30-12.0 DANCE MUSIC: TED BROWN'S CAFE DE PARIS BAND and THE LYRICISTS from the Cafe de Paris

DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 THE LONDON RADIO DANCE HALL: EDITH and JACK DELANEY (Voices) BILLY HARRIS (Entertainer), MADEIRA

10.20) 3.0-8.0) S.B. from London

8.0 CHAMBER MUSIC

THE BECKWITH STRING QUARTET: ARTHUR BECKWITH (1st Violin), PIERRE E. TAY (2nd Violin), ANTHONY FINE (Violoncello)

JOHN ARMSTRONG (Tenor)



Mr. GUNBY HADATH,

the well-known author of boys' stories, who is to give a talk at 7.40 this evening from London

QUARTET

Quartet in A Major, Op. 18, No. 5, Beethoven
Allegro, Minuetto e Trio, Andante Cantabile
And Variations: Allegro.

JOHN ARMSTRONG

The Philoch

She One

Man and Woman

And So I Made a Violoncello

Lucas

3.50

CONCERT

arranged by

THE CO-OPERATIVE UNION,

relayed from

The Kingsway Hall

PART II

OLGA THOMAS (Pianoforte) (London Society)

The Wind

SEVENTH CO-OPERATIVE LADIES' CHORUS

Conducted by A. SEARS

Orpheus With His Lute

The Long Day Closes

Go, Lovely Rose

KATIE DANIELS (London Society)

Immortality

Vale

SOUTH SUBURBAN CO-OPERATIVE SECT. CHORUS

Conducted by W. H. WARD

8 new Thos. O'Fender

The Kent Row

English L. Ward

ETHEL BULLEARD (Royal Arsenal Co-Operative Society)

Mother, You Know the Story (Cavanah Rust)

Down in the Forest

THE MARSHED CHORUS OF THE FOUR SOCIETIES,

unpaired by the Orchestras

Jerusalem (words by Blake) C. Hubert Parry

9.30 S.B. from London

10.10 Shipping Forecast

10.15-12.0 S.B. from London

5IT BIRMINGHAM. 491.8 M.

3.45 BROADCAST TO SCHOOLS: Lecture 17, Mr. J. H. HARRIS, 'Historical'

These Men and Women—The Talents of Grafton and Benworth Field

4.15 S.B. from London

4.45 S.B. from London

5.15 S.B. from London

6.0 HARGREAVE TURNER'S ORCHESTRA, relayed from Prince's Cafe

7.0 S.B. from London

7.40 Mr. G. F. J. BRYNISTON ('Chanticleer'), Progressive Poetry Culture—(1) Walter Dyer

8.0 MILITARY BAND PROGRAMME

THE CITY OF BIRMINGHAM POLICE BAND conducted by R. HARGREAVE

March, 'Pomp and Circumstance' No. 2

Overture, 'Marmion'

FLORENCE HOLDING (Soprano)

Anguish

It Were a Little

By the Waters of Minnetonka

Patience

GIVEN LEWIS (Entertainer)

Where Does Daddy Go To?

Classy Little 'Ome'

It Must Be Nice To Be a Man

A Cockney Discourse. Get-her!!!

11.00

Londonderry Air

Song Without Words, No. 45

Ballad Music to 'William Tell'

Rossini, arr. W. A. Paganini

FLORENCE HOLDING

O Ravishing Delight

The Lass With the Delicate Air

Cherry Ripe

GIVEN LEWIS

What Does He Call You?

A Little Talk on 'Pep'

I Love a Bit o' Love

Little Things

On the Promenade

HAND

Suite, 'Spanish Caprice' (Three Movements)

Albion, Beano and Gypsy Song, Fandango of the Asturias

ALBORADA means the same as the French

Anade, a morning Serenade, to use a con-

tradition in terms.

The Serenade and Gypsy Song form a movement that

is largely made up of Cadences. As the music

becomes more connected it becomes more and

more impetuous. Without a pause it breaks into the

Fandango of the Asturias. The Fandango was

PROGRAMMES FOR TUESDAY (November 23)

By the Andalusian House with Spanish music of guitar and castanets. At 10.10 the 11th round is repeated.

9.30 12.0 S.B. from London. 10.10 Local News

6EM BOURNEMOUTH. 306.1 M.

11.30-12.0 OLIVE CURTIS (Pianoforte Recital)
Sonata, No. 7 in D Major Haydn
1st Movement, Allegro con Brio; 2nd Movement, Largo e Schenuto; Finale, Presto
Suite, 'A Fairy Tale' F. Bridge
The Princess, The Ogre, The Spider, The
The Unicorn, The White Horse, The
Zephyrus, No. 10 in A Major by Vivaldi

3.45 Afternoon Times

4.5 Tea-Time Music from Beale's Restaurant
10, High Church Road. Directed by Gilbert
Simpson

5.15 THE CHILDREN'S HOUR

6.0 AN INSTANT MENTAL HOUR
THE STATION SYMPHONY ORCHESTRA, conducted by
Capt. W. A. FEATHERSTONE
Symphony, 'The Great Hall' T. S. Eliot
Symphony, 'The Great Hall' T. S. Eliot

6.15 R. HARD ANSCOTT (Pianoforte)
Nocturne, No. 5 in D
Nocturne, No. 1 in C
Kreisleriana, No. 1, in D Minor Schumann
Finale in B Flat Schumann

6.30 SYMPHONY ORCHESTRA
Suite, 'Ballet Piquant' Parker
Shimmer Song Schumann

6.45 R. HARD ANSCOTT
Romance, No. 2
Fantasia in F Minor (in the Night) Schumann
Kreisleriana, No. 6, in B Flat
Finale (Improvisation) M. T. Arnold

7.0 S.B. from London

7.40 Mr. GEORGE DANCE, F.R.H.S., 'Gardening

8.0 COLERIDGE-TAYLOR
(1874-1912)

THE STATION ORCHESTRA
Hiawatha Ballet
The Wedding, The Marriage Feast
SYDNEY COLTRAM (Tenor) and Orchestra
Onaway, Awake, Beloved

8.15 A TALE OF OLD JAPAN

A Cantata for Solo, Chorus and Orchestra

By R. COLBRIDGE-TAYLOR

KATE WINTER

SINGERS

SINGERS

SINGERS

THE STATION CHORUS and THE WAGGERS

SYMPHONY ORCHESTRA, conducted by Capt.

W. A. FEATHERSTONE

When I was a child I was a poor boy

When I was a child I was a poor boy

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5WA CARDIFF. 353 M.

3.0 THE STATION CHORUS and THE WAGGERS
relayed from Daventry

3.30 THE STATION CHORUS and THE WAGGERS
relayed from Daventry

4.15 Tea-Time Music from the Carlton Restaurant

4.45 Miss ELIZABETH SCOTT, 'Genuine Customs'

5.0 Tea-Time Music from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Mr. L. B. WILLIAMS, 'The Secret of the
Landscape'

6.15 S.B. from London

7.30 THE CARDIFF STATION VISITS NEWPORT

A Concert relayed from The Cardiff Hall

DORIS VANE (Soprano)

YVETTE McCORMACK (Soprano)

YVETTE McCORMACK (Soprano)

YVETTE McCORMACK (Soprano)

YVETTE McCORMACK (Soprano)

YVETTE McCORMACK (Soprano)

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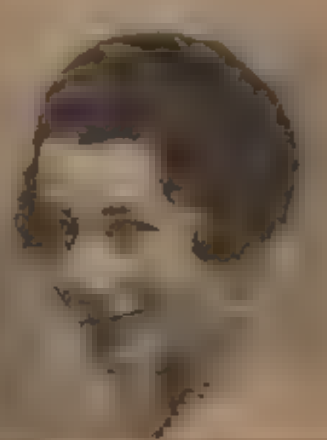
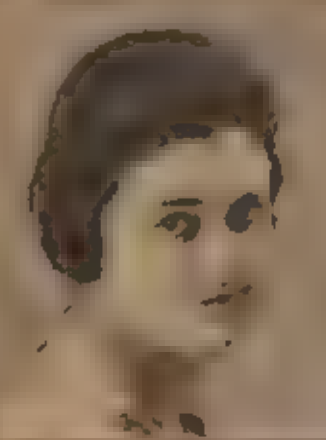
YVETTE McCORMACK (Soprano)

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YVETTE McCORMACK (Soprano)



SOME OF THE ARTISTS WHO WILL BE HEARD BY BOURNEMOUTH LISTENERS TO-DAY

Mr. Sinclair Logan will sing in the Cantata 'A Tale of Old Japan' at 8.15 this evening

Miss Olive Curtis will give a pianoforte recital this evening beginning at 11.30.

Mr. Jack Rickards who will entertain listeners this evening at 10.30 with Miss Violet Stevens.

Miss Violet Stevens with Mr. Jack Rickards will give a humorous sketch at 10.10.

(November 23)

4.45 Mr. T. A. N. Jones, N. T. Mr.
Wenner, Adm. Off. R. L. R. R. R.



is one of the clever entertainers who will cheer Cardiff listeners this evening in the concert relayed from Newport.

PROGRAMMES FOR TUESDAY (November 23)

5.15 THE CHILDREN'S HOUR
6.15 MABEL HENDERSON (Pianoforte)
6.30 S.B. from L
7.40 S
8.0 MUSIC AND PLAY
A. F. King with Local Artists
Allan Hood (Pianoforte) and FREDERICK W. HENDERSON
1st Movement of Sonata in B Flat Major
A. F. King
A. F. King
FREDERICK W. HENDERSON
FREDERICK W. HENDERSON

'FIFTEEN SHILLINGS A WEEK'

By CAPT. E. H. GREGORY

Mr Samuel Wetherpoon Rural Postman
Mr Lewis (Country Lawyer) H. M. THOMPSON
Mr Rowe Postmaster E. L. BAKER
SAMUEL has just received the new
is believed to have been left in the
his brother George, who is supposed to
died in Canada. The scene takes place
Samuel's room.
A. F. KING
Rhapsody
Star of Eve
(Solo Quigley by F. W. HENDERSON)
On the Idle Hill of Summer (The Shropshire Lass)
FREDERICK W. HENDERSON
John Water Lark
A. F. KING
Two Ventriloquists
An Old English Love Song
Danny Boy (Old Irish)
My Old Shako

9.30-12.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 288.5 M.

11.0-12.0 GEORGE EAST and his QUARTET relayed from Popham's Restaurant
3.30 ORCHESTRA, relayed from Popham's Restaurant
4.0 AFTERNOON TOPICS: Miss MADEIRA TOTTILL, The Chief Historical Treasures in Exeter
4.15 THE TIME MUSIC: THE HOTEL TWO directed by ALBERT FULTON
5.15 THE CHILDREN'S HOUR
6.0 For Scouts
6.15 Light Music
6.30 S.B. from London
7.40 Mr. H. C. L. JONES: 'Stories Behind Commonplace Words' (1)

8.0 DREAMS

File Station Orchestra, directed by WINDHAM
Overture (Oboron)
8.15 ARTHUR MARTIN (Tenor)
Lullaby of Long Ago
Faint Up

8.35 Radio Play
8.55
9.30-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 288.5 M.

4.0 AFTERNOON TOPICS Mrs LEONAR BROWN
4.15 A. F. KING
5.15 THE CHILDREN'S HOUR
6.0 Music Library
6.30 S.B. from London
7.40 Rev. G. J. JORDAN: Messages from the Poets—(3) Shelley
8.0-12.0 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

12.0-1.0 THE STATION QUARTET
4.0 THE SALT & ONCESTRA
5.0 AFTERNOON TOPICS: A. E. GIBBS
5.15 THE CHILDREN'S HOUR 'The Sweet Little Girl in White' from 'Still Widows' (Richmond Crompton)

6.0 DANCE MUSIC
6.10 GEORGE RAYLIFE 'Tenor'
6.30 S.B. from London
7.40 Mr. A. J. DALL: Pottery Series—2, The Preparations of Raw Materials
8.0-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

11.30-12.30 Gramophone Records
4.0
4.30 THE STATION FILE: D. JONES (Pianoforte)
5.15 THE CHILDREN'S HOUR
6.0 Music Library
6.30 S.B. from London
7.30 S.B. from Cardiff
9.30-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE 312.5 M
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Sunday's Northern Programmes.

(Continued from page 458)

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PROGRAMMES FOR WEDNESDAY (November 24)

8.15 **FRED C. MORRIS** Solo Violin
Sonata in D Major
Adagio; Molto; Moderato

8.30 **FRANK ENGE** (Tenor)
Song Cycle, "Four Indian Songs" *Herman Lohr*
"Bright, Just the Hush Before the Dawn,
This Passion is But an Ember; On the City
We

8.40 **Chorus**
Part Song, "Dumbarton's Drums" *arr. Kerghley*
Lullaby, "O can Ye sew Cushions?" *Bantock*
Féminine (Orpheus with His Lute) *German*
Voices (Rest Thee on this Mosey Pillow) *Smart*

8.55 **FRED C. MORRIS**
Berceuse *L. Tonnard*
Overture *Georg Olsh*
Sérénade *Ambrosini*

9.10 **Chorus**
The Sea and I *R. Hann C. James*
Spring Time (O Primavera) *P. ...*
The Sea Gipsy *M. ...*

9.20 **Chorus**
Part "Come, Dorey, A Camp"
Old Daddy Look-ee
Songs: Stars of ...

9.30-11.0 *S.B. from London*

SWANSEA. 288.5 M.

9.30 **THE CART**
M. ...

9.45 **Gramophone Records**

10.0 **Mr J. V. Edwards, Pond Life**

10.15 **The Lighthouse House**

10.30 **Musical Interlude**

10.45 **Lilian M.**

11.0 **S.B. from London**

11.0 **WEATHER FORECAST, NEWS**
Lieut. Col. W. P. Drury, C.B. *S.B. from*

11.30 *S.B. from London*

11.40 **POPULAR ORCHESTRAL MUSIC**

THE SWANSEA PHILHARMONIC ORCHESTRA, 1900
directed by **OSCAR THOMAS**

Overture, "Morning, Noon and Night" *... Suppe*
Chorus: Sans Pitié *... Tchaikovsky*

11.55 **OSWALD BERTON** (Baritone)

From Oberon in Fairyland *... Ruler*
The Ball *... Pinault*

EDITH LEWIS (Soprano)

This Moon's Mood *... Parker*
In Fity, Then, Hear Me *... Bragna*

12.0 **ORCHESTRA**

Intermezzo, "Cavalcade Rusticana" *Maxim*
Tone Poem, "Folies" *... Silvestri*

OSWALD BERTON

You'd Better Ask Me (Two Little Irish Songs)
Herman Lohr

The Old Minstrel *Payne Evans*
Mélange in the Wood *Alvin Roel*

12.15

Love is a Merchant *Muffy ...*

12.30

Overture, "The Merry Wives of Windsor"

Symphony in B Minor "The Unfinished" (1st
M. ...)

12.30-11.0 *S.B. from London (10.10 Local News)*

Northern Programmes

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Mr. JOSEPH LEW S.

the Musical Director of the Birmingham Station,
conducting the Community Singing Concert
this evening at 9.0.

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5SC GLASGOW. 407.4 M.

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PROGRAMMES FOR THURSDAY (November 25)

2LO 361.4 M.

- 10.20 The Week's Concert
- 2.30 Broad...
- 3.55 E...
- 4.0 T...
- 4.15 T...
- 5.15 T...
- 6.0 DANCE MUSIC...
- 6.35 Market Prices for Farmers
- 6.40 Ministry of Agriculture...
- 7.0 TIME SIGNAL, BIG BEN, WEATHER FORECAST...
- 7.30 M...
- 7.40 Prof. J. Arthur Thomson...
- 8.0 NATIONAL CONCERT (see Special Programme on following page)
- 8.30 Mr. H. S. Ede...
- 9.15 NATIONAL CONCERT (continued)
- 10.0 TIME SIGNAL, GREENWICH, WEATHER FORECAST...
- 10.15 Topical Talk
- 10.30 12.0 DANCE MUSIC...

SXX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST
- 11.0 1.0...
- 10.20 S.B. from London
- 2.30 S.B. from London
- 10.10 Shipping Forecast
- 10.15 12.0...



Sir EDWARD ELGAR, O.M.
who is to conduct a programme of his own works on the occasion of the fourth of the B.B.C. National Concerts to-night

B.B.C. NATIONAL CONCERTS
FOURTH OF A SERIES

relayed from the Royal Albert Hall

ALBERT SAMMONS (Violin)

THE NATIONAL ORCHESTRA
of 150 Players, conducted by
Sir EDWARD ELGAR

PART I

Concert Overture "Cockaigne" (to London Town), Op. 40

... for Violin and Orchestra

Solo Violin: **ALBERT SAMMONS**

... Allegro Moderato

9.0 Interlude from the Studio

PART II

Falstaff Symphonie Study for Full Orchestra, Op. 68

Allegro (C Minor) ... A Minor (Dress) Interlude: Jack Falstaff now Sir John, a boy and page to Thomas Mowbray Duke of Norfolk ... Allegro (C Minor) ... A Minor (Interlude II. Gloucester ... Shallow's Orchard) ... Allegro

Larghetto from Berceuse for Strings

Triumphal March from "Cotterlog"

NOTES ON THE NATIONAL CONCERT PROGRAMME.

A WHOLE ... to the orchestra ... and Elgar is no unusual ...

It was not until his Cantata *The Black Knight* was produced in his native city in 1883 that he first began to attract attention from further afield. In 1896 *King Olaf* was produced, and in 1898 *Enigma Variations*. These were romantic Cantatas ...

It was with the "Enigma Variations" (1891) for Orchestra and the Oratorio *The Dream of Gerontius* (1900) that Elgar took his place among the great. Since then he has written a series of mighty works that mark him, in the opinion of many judges, as the foremost of living composers. These include the Oratorios *The Apostles* and *The Kingdom*, two Symphonies, *Pastoral* a Violin Concerto (the two last named are to be heard in this programme) and a Violoncello Concerto.

Elgar is now sixty-nine years of age. He was given his Knighthood in 1904 and the Order of Merit in 1911.

CONCERT OVERTURE "COCKAIGNE"

COCKAIGNE is a picture of London, the town of the locksmen, a picture of bustling, cheery, busy existence with romance threading its way bravely through the clutter.

The meaning of many of Elgar's tunes will be apparent to all who hear them. As the pageant passes we see a number of people in a hurry, a poorer citizen or two, a pair of lovers, a dainty miniature version of the richer citizen, a little girl given out broadly, afterwards played in little quick notes, a military band, first in the distance and then close by the lovers, a young woman in a church, the street again with its ...

CONCERTO FOR VIOLIN AND ORCHESTRA

THIS is a very lovely work. It is extremely ... upon both the skill and the spiritual understanding of the solo-violinist. The first performance took place in 1910, at a concert of the Royal ...

There are as in ... on three Movements, and all of them are typicly Elgarian in their musical material and their ... Many concertos have been written for Violin and for Piano, in which the day of the soloist's dexterity was the composer's main object. This is a Concerto of the world of kind, with dexterity used as a means to the expression of beauty and of feeling, and ... in that feeling as rather of the two ... the same composer.

The Violin Concerto opens with a long Introduction, ... the Tunes which are to become the ... matter of the Movement. It is ... the point of view of the keen ...

The principal tunes of the First Movement are played one after another by the Violins of the Orchestra except the lovely ... melody which comes in on the Clarinet. When the Solo Violin enters here ... all the musical material of this ... and finely shaped Movement has been stated.

(November 25)

TABLE III
 FURTHER DATA FOR 1976

PROGRAMMES FOR THURSDAY (November 25)

6.5	London
7.40	Am. & H. M.
8.0	12.0
22Y	384.6 M
11.30	12.30
4.0	
4.45	
5.0	
5.15	
6.0	
7.40	
8.0	
10.0	
10.15	
10.30	
10.50	12.0

6KH	HULL.	288.5 M.
11.30	12.30	Musical Society (8) Gramophone Les
4.0		Art. & M. C. I. H. M. S.
4.15		Twelve Vignettes of the Great Composers (10)
5.15		THE CHILDREN'S HOUR
6.0		
6.35		S.B. from London
7.40		Prof. J. Arthur Thomson S.B. from
8.0	12.0	S.B. from London (10.10 Local News)

2LS	LEEDS-BRADFORD.	297 M & 284.1 M.
11.30	12.30	from Field's Café, Commercial Street, Leeds
4.0		Gramophone Rental by MORIS BABITZ
5.0		Art. & M. C. I. H. M. S.
5.15		THE CHILDREN'S HOUR
6.0		Local Music
6.15		Mr. W. G. HARRON T. Making of a Newspaper
6.35		S.B. from London
7.40		Prof. J. Arthur Thomson S.B. from
8.0	12.0	S.B. from London (10.10 Local News)

6LV	288.5 M
12.30	1.5
4.0	
5.0	
5.15	
6.0	



MR. LIND'S SELF PORTRAIT

M. C. Lewis Hind, the artist, will continue this evening, his series of talks in the London Studio on the Great Artists, dealing this time with Titian, the Venetian, whose own portrait of himself is reproduced above.

His subject tonight is: *Sérénade Espagnole*

6.20	
6.30	S.B. from London
7.40	
8.0	12.0

5NG	NOTTINGHAM.	288.5 M
11.30	12.30	Musical Society relayed from Deventry
3.20		How Music Grows
3.45		AFTERNOON CONCERT of Local Music with
5.15		THE CHILDREN'S HOUR
6.15		Maria K. HARRISON
6.35		S.B. from London
7.40		Prof. J. Arthur Thomson S.B. from
8.0	12.0	S.B. from London (10.10 Local News)

SPY	PLYMOUTH.	288.5 M.
11.0	12.0	GEORGE EAST and his Q. ARTIST quartet from Popham's Road, Plymouth
3.30		ORCHESTRA relayed from Popham's Road
4.0		Afternoon Top
4.15		Tea-Time Music THE ROYAL L. recorded by ALBERT PELLERIN
5.15		THE CHILDREN'S HOUR
6.0		GWENDOLINE BATH (Mezzo-Soprano) and
6.30		S.B. from London
7.40		Prof. J. Arthur Thomson S.B. from
8.0	12.0	S.B. from London (10.10 Local News)

6FL	SHEFFIELD.	288.5 M.
4.0		Afternoon Top
4.15		ORCHESTRA, relayed from the Albert Hall
5.15		
5.5		DETRONICA, 'The Harvest of a Quiet Eye'
6.25		Musical Society
6.35		
7.40		Prof. J. Arthur Thomson S.B. from
8.0	12.0	S.B. from London (10.10 Local News)

6ST	STOKE.	288.5 M.
12.0	1.0	THE STATION QUARTET
4.0		THE (ARTIST) THE STATION QUARTET
5.0		ARTIST (Pianoforte)
5.15		THE CHILDREN'S HOUR
6.0		Light Music
6.35		S.B. from London
7.40		Prof. J. Arthur Thomson S.B. from
8.0	12.0	S.B. from London (10.10 Local News)

5SX	SWANSEA.	288.5 M.
11.30	12.30	Gramophone Records
4.0		AFTERNOON CONCERT MYRA PUGH (Piano)
5.15		THE CHILDREN'S HOUR
6.0		For Young Adventurers
6.15		New Dance Record
6.35		S.B. from London
7.40		Prof. J. Arthur Thomson S.B. from
8.0	12.0	S.B. from London (10.10 Local News)

(A summary of the main Northern Stations programmes for Thursday appears on page 480.)

PROGRAMMES FOR FRIDAY (November 26)

LONDON. 361.4 M.

10.20

3.20

3.45 CONCERTS FOR SCHOOL CHILDREN.
Arranged by the People's Concert Society, in co-operation with the B.B.C.

NINTH CONCERT OF FOURTH SERIES

THE PEOPLE'S CONCERT ORCHESTRA, conducted by **CHARLES WHIPPERS**

Principal Viola: GEORGE STRATTON

Programme:

Academic Festival Overture
Two Minuets from Serenade in D
Three Hungarian Dances: G. Minor, D. Minor and F

The second part of the programme will include miscellaneous items, the titles of which will be given out by the Announcer

4.45 MARK MILLERS BACH and JAVIER SERRAS
Pianoforte

5.15
VICTOR OLIVY, "The Red Seal" Mabel May
from **The Merry-Go-Round** in **The Room**
coming of **HARRY H. HARRISON Batten**

6.0
ORCHESTRA from the Palace of Wales (by house, **Lewisian**)

7.0 TIME SIGNAL, BIRMINGHAM, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
Mr PERCY SCHOLES, the B.B.C. Music Centre

7.30 app. Musical In review

7.40 app. Topics Talk

8.0 MILITARY BAND PROGRAMME

THE BAND OF H.M. COLDESTREAN (by house, **Lewisian**)
By permission of **Col J. V. CAMPBELL, V.C.**

Directed by LIEUT. R. G. EVANS

Music: The B.B.C. Music Centre

GRACE JYELL and VIVIAN WORTH (Syncopated Songs at the Piano)

THE BAND

WILLIAM THOMAS (The B.B.C. Music Centre)

FREDERICK COLLIER (The B.B.C. Music Centre)

Woe Then Thy Snowflake (by house, **Lewisian**)

The Cherry Red (by house, **Lewisian**)

THE BAND

Woe Then Thy Snowflake (by house, **Lewisian**)

The Cherry Red (by house, **Lewisian**)

THE BAND

Woe Then Thy Snowflake (by house, **Lewisian**)

The Cherry Red (by house, **Lewisian**)

THE BAND

Woe Then Thy Snowflake (by house, **Lewisian**)

The Cherry Red (by house, **Lewisian**)

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The Cherry Red (by house, **Lewisian**)

THE BAND

Woe Then Thy Snowflake (by house, **Lewisian**)

The Cherry Red (by house, **Lewisian**)

THE BAND

Woe Then Thy Snowflake (by house, **Lewisian**)

The Cherry Red (by house, **Lewisian**)

THE BAND

triumph. 'O unclouded life, so pure and deep, and clear!'

POTTER (which **Fox Strangways** renders as **Gullflower**) is a gentle threnody to two days that were.

ORISTES, son of **Agamemnon** and **Clytemnestra**, was a famous hero of Greek tragedy. When he had struck his mother dead, to avenge his father, whom she had murdered a madness seized him of which, as he learned from **Apollon**, the old one of the goddess **Artemis** (now **Artemis**). This he journeyed, to find that the Priestess of **Artemis** was his long-lost sister **Iphigeneia**.

10.0 TIME SIGNAL, GREEKWHICH, WEATHER FORECAST



MR. BEN TRAVERS

who will talk on "The Humour of Tragedy" this evening at 9.30 from London.

10.30
SECOND GENERAL NEWS BULLETIN
Mr PERCY SCHOLES, the B.B.C. Music Centre

10.15 A TOPICAL NOVELTY

Mr PERCY SCHOLES and Mr PERCY SCHOLES
MUSICAL NEWS BULLETIN, composed and sung by **PERCY SCHOLES**

10.30 11.0

HARLEY and BARKER (Syncopated Songs at the Piano)

FRED GIBBY (Entertainer)

MARIO DE PIETRO (Banjo and Mandolin)

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0
SECOND GENERAL NEWS BULLETIN
Mr PERCY SCHOLES, the B.B.C. Music Centre

12.30
Ensemble in C Minor (by house, **Lewisian**)
Marche for Band (by house, **Lewisian**)

10.20 S.B. from London

12.20 S.B. from London

7.40 THE LILY OF KILLARNEY

An Opera in Three Acts by **Sir Julius Benedict**

Mr. Myles Na Coppaleen (by house, **Lewisian**)

Mr. Myles Na Coppaleen (by house, **Lewisian**)

Father Tom (by house, **Lewisian**)

O'Hara (by house, **Lewisian**)

Danny Mann (by house, **Lewisian**)

Hyland (by house, **Lewisian**)

THE STATION CHORUS (by house, **Lewisian**)

THE AUGMENTED STATION CHORUS (by house, **Lewisian**)

Notes by JERRY RYAN

(An illustrated Libretto of the opera can be obtained from the Manchester Station, per post)

5.17 BIRMINGHAM 491.8 M.

3.45 BROADCAST TO SCHOOLS: Lee and 18, Mr. J. Clifford, Music—The Fished Project

4.15 L. (by house, **Lewisian**)

4.45 AFTERNOON TOPICS: GWYNETH IARIEL
One Of Its History and 4

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

8.0 POPULAR ORCHESTRAL

THE STATION ORCHESTRA, conducted by **JOSEPH**

Overture, "The Bronze Horse" (by house, **Lewisian**)

MICHAEL SOTHEM (Contralto)

NEURO Spirituals (by house, **Lewisian**)

NEURO Spirituals (by house, **Lewisian**)

NEURO Spirituals (by house, **Lewisian**)

NEURO Spirituals (by house, **Lewisian**)

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NEURO Spirituals (by house, **Lewisian**)

NEURO Spirituals (by house, **Lewisian**)

PROGRAMMES FOR FRIDAY (November 26)

and it is true. An attempt is made by Daisy Martin to carry with her. But My N. Coppinson shows that this is not a good idea. It is a very good idea to accept another author's work and not to be too sure of one's own. In the end, the best of all is to accept another author's work and not to be too sure of one's own. Listeners in the North of England can obtain copies through the W. G. & Co. Ltd.

9.30-11.0 S.B. from London (10.10) Local News

6KH HULL 288.5 M.

11.30-12.30 Morning News

4.0 The Children's Hour

4.15 The Children's Hour

5.15 The Children's Hour

6.0 Light Music

6.25 Mr. J. G. STEPHENS: Weekly Football Talk

6.35-11.0 S.B. from London (10.10) Local News

21S 297 M. & 294.1 M.

11.30-12.30 Light Music, relayed from the City of London, Commercial Street, London

3.30 BROADCAST TO SCHOOLS: Mr. HERBERT BARNETT, Musical Appreciation

4.0 The Children's Hour

5.0 AFTERNOON TOPICS: Miss M. M. FARMER, Author of "The Children's Hour"

5.15 THE CHILDREN'S HOUR

6.0 THE STATION ORCHESTRA

7.0-11.0 S.B. from London (10.10) Local News

6LV LIVERPOOL 288.5 M.

3.15-3.45 BROADCAST TO SCHOOLS: Mr. J. G. STEPHENS, Musical Appreciation

4.0 The Children's Hour

5.0 AFTERNOON TOPICS: MANNIE CRACK, Author of "The Children's Hour"

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

6.30 S.B. from Manchester

7.0 S.B. from London

7.40 S.B. from Manchester

9.30-11.0 S.B. from London (10.10) Local News

5NG NOTTINGHAM. 288.5 M.

11.30-12.30 Morning Concert, relayed from the City of London

3.45 LYONS' CAFÉ ORCHESTRA, conducted by BRASSER FAYON

4.45 AFTERNOON TOPICS: ROSE FLEMING, Author of "The Children's Hour"

5.15 THE CHILDREN'S HOUR

6.15 MABEL RODGERS (Pianoforte)

6.30-11.0 S.B. from London (10.10) Local News

SPY PLYMOUTH. 288.5 M.

3.30 BROADCAST TO SCHOOLS: Mr. WALTER P. WELLES, Musical Appreciation—A Perfect Music

4.0 The Children's Hour

4.15 THE CHILDREN'S HOUR

5.15 THE CHILDREN'S HOUR

6.0 THE STATION ORCHESTRA

6.30-11.0 S.B. from London (10.10) Local News

6FL SHEFFIELD. 288.5 M.

11.30-12.30 Morning Concert (Dance Music)

4.0 Afternoon Topics

4.15 RECITAL OF OLD ENGLISH BALLADS AND FOLK SONGS

including Lute and Song from the Appalachian Mountains, North Carolina, U.S.A.

CLAUDE JEFFERSON (at the Piano)

LEONARD ROBERTS (Soprano)

Drink to Me (at the Piano)

The Riddle Song (at the Piano)

A Hunting We Will Go (at the Piano)

MARY ROBERTS and LEONARD ROBERTS (Duets)

It Was a Lover and His Lass (at the Piano)

Henry Away My Journey (at the Piano)

MARY ROBERTS (Soprano)

Attempt from Love's Sickness to Fly (at the Piano)

It Was a Lover and His Lass (at the Piano)

Henry Away My Journey (at the Piano)

MARY ROBERTS (Soprano)

My Colours (at the Piano)

My Lytel Party One (at the Piano)

I Know Where I'm Going (at the Piano)

The Frog and the Mouse (at the Piano)

5.15 THE CHILDREN'S HOUR

6.0 Music Interlude

6.30-11.0 S.B. from London (10.10) Local News

6ST STOKE. 288.5 M.

3.30 BROADCAST TO SCHOOLS: Mr. J. G. STEPHENS, Musical Appreciation

4.0 The Children's Hour

5.0 AFTERNOON TOPICS: W. F. SWALE, Author of "The Children's Hour"

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.10 A. M. PHILLIPS (Soprano)

Two Bird Songs (at the Piano)

The Wood Pigeon (at the Piano)

Nightfall at Sea (at the Piano)

I Hear a Shepherd (at the Piano)

A Psalm (at the Piano)

Break of Day (at the Piano)

6.30-11.0 S.B. from London (10.10) Local News

5SX SWANSEA. 288.5 M.

3.30 BROADCAST TO SCHOOLS: Miss MAGDALENE MORGAN, "The Welsh People" (at the Piano)

4.0 The Children's Hour

4.15 THE CHILDREN'S HOUR

5.0 Mr. W. H. JONES, F.R.C.S., Story and Legend in Gower

5.15 THE CHILDREN'S HOUR

6.15 The Whiffing, by Frances Morgan

6.30-11.0 S.B. from London (10.10) Local News

Northern Programmes.

4NO NEWCASTLE. 312.5 M.

3.30-3.45 BROADCAST TO SCHOOLS: Mr. T. H. BARNETT, Musical Appreciation

4.0 The Children's Hour

4.15 THE CHILDREN'S HOUR

5.0 Mr. W. H. JONES, F.R.C.S., Story and Legend in Gower

5.15 THE CHILDREN'S HOUR

6.15 The Whiffing, by Frances Morgan

6.30-11.0 S.B. from London (10.10) Local News

6.30-11.0 S.B. from London (10.10) Local News

6.30-11.0 S.B. from London (10.10) Local News

6.30-11.0 S.B. from London (10.10) Local News

6.30-11.0 S.B. from London (10.10) Local News

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6.30-11.0 S.B. from London (10.10) Local News

6.30-11.0 S.B. from London (10.10) Local News

6.30-11.0 S.B. from London (10.10) Local News

(November 27)

(Continued on page 480)

They're Selling in Thousands!

- (1)—Because they are designed and made by John Scott-Taggart, the best known authority on the valve in this country.
- (2)—Because they have been designed on the only rational basis, namely that of dynamic characteristic curves, which represent working conditions with an impedance in the anode circuit.
- (3)—Because the performance of a valve (as distinguished from its life) is disclosed entirely by its characteristic curves, and S.T.'s are widely publishing these because of their obvious superiority over ordinary valves. It's their curves that count.
- (4)—Because S.T.'s are built, like the Pyramids, to last. The torodium filament takes in practically all types only 0.1 amp., and gives a copious emission at so low a temperature that no glow can be seen.
- (5)—Because the special alloy of which the filament is made is not brittle, but even after long use remains as flexible and strong as a steel cable.
- (6)—Because the long life and maintained performance is also obtained by the use of the Barguet process, which produces in the bulb the highest vacuum which science has yet achieved.
- (7)—Because you save money in upkeep, as the life of the valve is very long and the filament current is exceptionally small. You have only to charge your small accumulator once or twice a year and this also saves you a lot of trouble.
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THIS is, of course, equally true for young women!

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Weight Charged 16½ lbs. Dry 13½ lbs.

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Managing Director: THOMAS N. COLE



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The LISSENOLA will add to the entertainment and enjoyment of all at Christmas—take one home with you now, and turn into a powerful loud speaker, which you can do so easily and economically.

SEVEN DAYS' TEST AT HOME

Take the LISSENOLA home with you test it against the most expensive speaker any friend may have first put on the expensive speaker, then take the horn off and put it on the LISSENOLA if you do not prefer the LISSENOLA for tone and do not find it equal in volume, take it back to your dealer or send it back to us.

Its loud speaker is more natural in its tone or more powerful, or more sensitive than the LISSENOLA.

The secret of this remarkable efficiency at a second in low price is in the splendid magnets the one-resonant case the clean design the fine working of every part you can use 220 volts and more without the slightest sign of flicker or tremor.



Full directions and full-sized patterns for making this horn are given in a every LISSENOLA



A cone diaphragm loud speaker can easily be constructed. The illustration shows one method of mounting.



The LISSENOLA instantly converts any gramophone into a loud speaker.



The LISSENOLA Reel-A-Tachment (not pending) for use with cone diaphragm loud speakers. Price 1/-



LIQUID TONES CLEARLY UTTERED—

A boyish treble, mellow and clear just like a boy's treble in song is rich low notes with all the feeling of the singer in them—amplification of the kind you can listen to for hours, enjoying every minute. To all these things is due the great success which the new LISSEN Transformer has gained, and we believe deservedly gained. Users who have tried this new LISSEN Transformer now understand why we withdrew in its favour all our own expensive transformers, which we had largely sold for several years past. **THIS NEW LISSEN IS A BETTER TRANSFORMER THAN ANY BEFORE IT.** It is also far lower in price.

This has been made possible in part by our new direct to dealer policy of distribution which cuts out all wholesale profits in part to our huge production, and the special plant we have installed. **WE HAVE GIVEN THE USER EVERY ADVANTAGE IN A TRANSFORMER WHICH ANY USER COULD POSSIBLY HAVE.** And we hope no one will now pay a high price for a transformer. Compare his new LISSEN against any for **TONE-CLARITY AND POWER** you will find it fully amplifies every note, every tone, every harmonic, every overtone. *Read the 7 days' test offer*

Obtainable at every good dealer's, or direct from factory if any difficulty, post free, but please mention dealer's name and address.

8'6

GUARANTEED FOR 12 MONTHS.

TURNS RATIO 3 to 1
RESISTANCE RATIO 4 to 1
Use it for 1, 2, or 3 stage L.F. It is suitable for every circuit and every valve you will want to use.

TEST IT FOR 7 DAYS—then take it back to your dealer's or send it back to us if you are not satisfied.

TO THE TRADE—Orders for all LISSEN products must now be sent direct to factory, and not to usual wholesale dealer.

"GIVE US A BETTER TRANSFORMER"— and LISSEN has responded with a lower price, too.

LISSEN LIMITED, LISSENIUM WORKS, 300-320, FRIARS LANE, RICHMOND, SURREY.
Managing Director: THOMAS N. COLE

Clear energy because it's cleaned—

Have you ever seen a river in flood, its waters noisy, tumbling, troubled, turbulent, and black with the dirt it carries?

An ordinary H.T. battery is much like a river in full spate—its energy clouded, not clear, irregular, inconstant—because it is **UNCLEANED**. Such a battery can give some volume, it may last a while, but the reproduction of any loud speaker depending on it must be imperfect even when the battery is new, and it certainly gets no better as the battery wears.

You soon realise the difference when you come to use the LISSEN New Process H.T. Battery. No longer any perplexity about the syllables, nor strain in the words, but a starling purity. Volume there is, too, but a better volume, a different kind from what you have been used to. Satisfying in but above all something about the battery that when it is finished with makes you say "That LISSEN was a good battery, and as you put a new LISSEN into your set you know that will be as good as the last."

The energy in the LISSEN New Process Battery is **CLEANED**—the unique new process with a chemical combination not known to any other battery makers is now an envied success, and naturally the secret is closely guarded.

Instead of being 15/- too, the new LISSEN direct to dealer policy of distribution (which cuts out all wholesale profits) accounts for its being inexpensive.

Another supreme advantage is when you put a LISSEN New Process Battery into your set you know it is absolutely fresh, brimful of new energy because the batteries are actually no more than three days of being made in our Richmond factory.

Made in the popular block type with socket tappings, this LISSEN battery has an additional advantage of being provided with four 1 volt tappings at one end of the battery for grid bias use while the other usual tappings give any voltage required.

Obtainable from any good dealer's, but if any difficulty send direct to factory. No postage charged, but please mention dealer's name and address. Or can be sent C.O.D.

LISSEN NEW PROCESS BATTERY IS RATED AT 60 VOLTS, BUT GOES CONSIDERABLY OVER.

10/6

(Price would have been 13/- but for new price.)



Hear your LISSENIUM working and the battery to know what a good loud speaker and a good battery can do together.

LISSEN PARTS WELL THOUGHT OUT. THEN WELL MADE

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The 'Boon' Companions of Osram Valves



'TONE' & 'POWER'
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TONE represents purity in reproduction, whilst POWER symbolizes the range and volume which are such marked features of OSRAM VALVES.

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TONE and POWER are setting out on an intensive tour of all broadcasting sets in the country. Invite them to your home to-night by buying—

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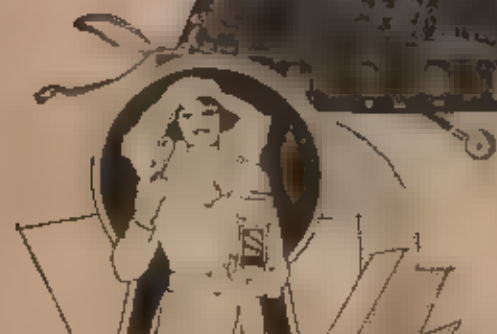
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for £3.0.0. or less

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For the betterment of wireless reproduction, with economy, Ediswan offers FREE, the new R.C. THREESOME Book of simple-to-follow instructions, with a full size blue-print of the wiring diagram. A theoretical diagram is included for experienced experimenters.

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Complete with H.T. Battery, 3 Loudspeaker Valves, 6-volt Accumulator, 1 pair Fellows' Lightweight Headphones, Aerial, Insulators and Instructions (Marconi Royalty included) **£15 10 0**

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YOU try one valve after another in this or that stage, and listening critically you persuade yourself that the result is a little better or a little worse. Then, perhaps by chance, or very likely on personal recommendation, you try a Cosmos S.P. Valve, and realize with delight that no straining of your ears or the exercise of supercritical faculties is required to recognize the immediate increase of pep and volume obtainable. How is it then that such a distinguishable difference, such a distinct improvement can be obtained?

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Hgh Amplification	Power Amplification
5.5 volts	5.5 volts
0.09 ampere	0.25 ampere
35	5
0.05 mA per volt	1.7 mA per volt
55,000 ohms	3,500 ohms
18 6	22 6
Price	Price

There are Cosmos S.P. Valves with similar characteristics or use with a 6-volt, 40-watt, also special valves like the Cosmos D.E. 11, A 15, D.E. 55. Ask your dealer for Folder 417 3, telling you all about them.

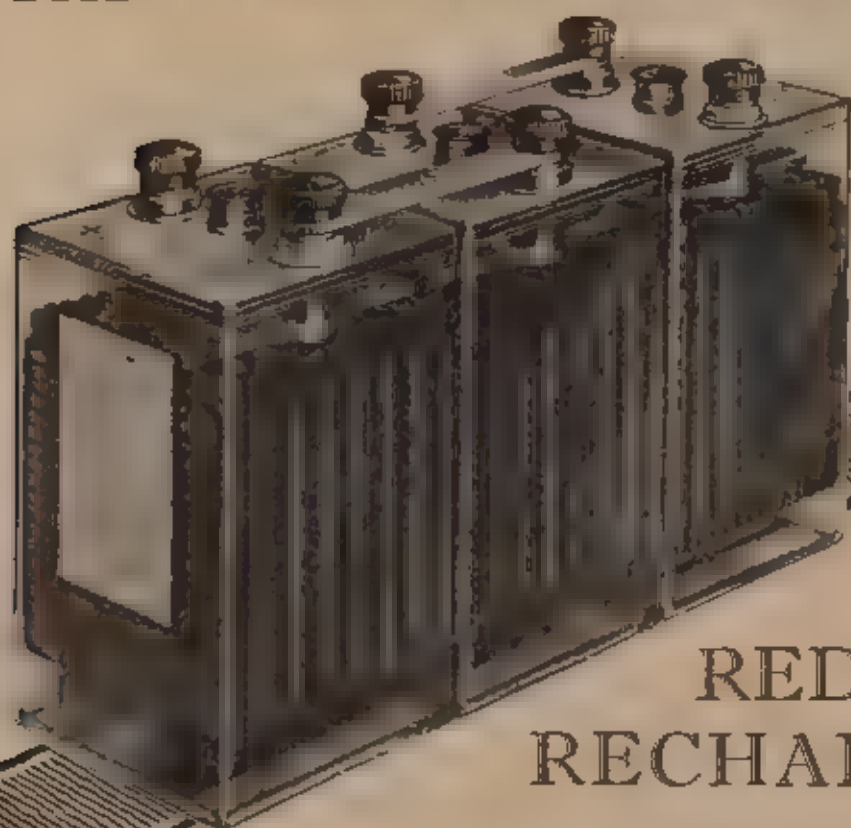
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Exide H.T. batteries will retain their charge when not in use for long periods. They give a remarkable purity of reception and are admitted to be the most satisfactory source of H.T. available.

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The prices quoted include Loud Speaker, Valves, all Batteries, Aerial Equipment and Royalties.

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AS BELOW

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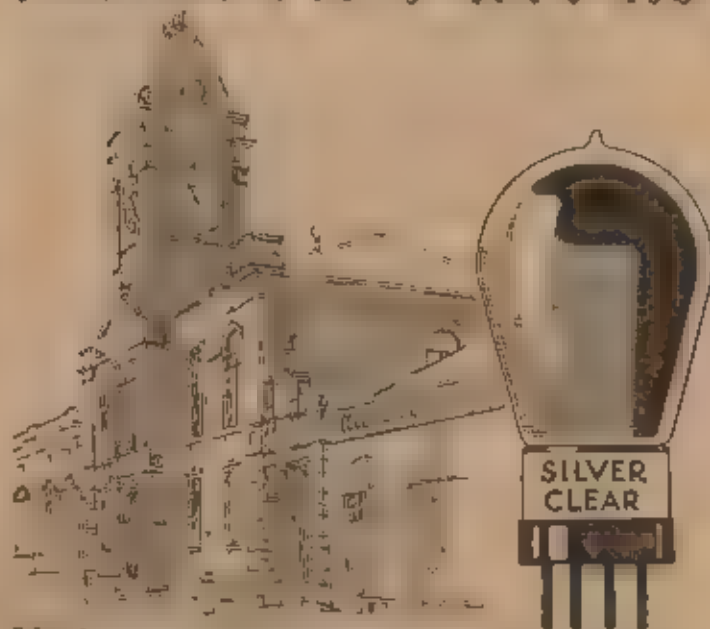
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So writes Mr. O'Neill from Royton, and every post swells the number, now amounting to many thousands, of people who agree with his opinion. London Varves can hear, they say, they consume less carbon; they are harmless to the air or Clap reception, and they gave greater volume. We could write you a mass of the scientific reasons for all these qualities, but as Rem. is your weak spot, Remission. Write to us for your London to-night. This is Mr. O'Neill's letter:

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Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range and adverbiness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit.

The list below gives prices and full particulars.

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4/6 Bright Emitters. LF Amplifier F1 LF Amplifier F2 LF Amplifier F3 5.5 volts 0.4 amps	8/- Dull Emitters. LF Amplifier F1 HF Amplifier F2 Detector F3 2 volts 0.2 amps	8/- Dull Emitters. HF Amplifier F1 HF Amplifier F2 Detector F3 4 volts 0.1 amps.
9/- Dull Emitters. LF Amplifier F1 LF Amplifier F2 LF Amplifier F3 6 volts 0.1 amps	11/- D.E. Power Valves. Transformer Amplifiers F1 & F2. Detector Amplifier F3. 4 volts 0.2 amps.	12/- D.E. Power Valves. Transformer Amplifiers F1 & F2. Detector Amplifier F3. 6 volts 0.2 amps.

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Price £5 6 0 (without Valves & Batteries)
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"... the best we have tried, and we shall always use it in future."—THE WIRELESS TRADER, after testing the Burndept L.L.525 Super Valve.

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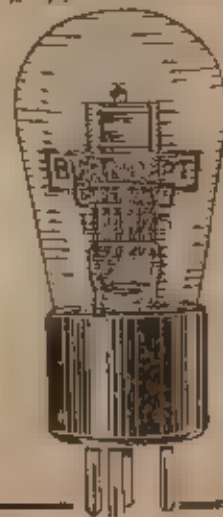
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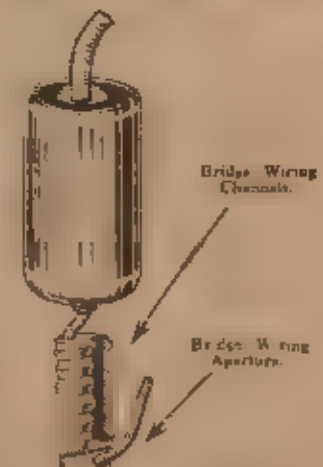
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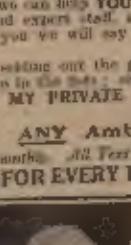
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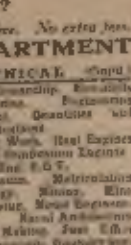


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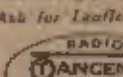


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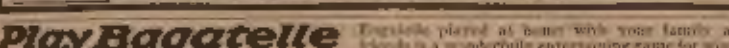
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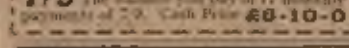


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